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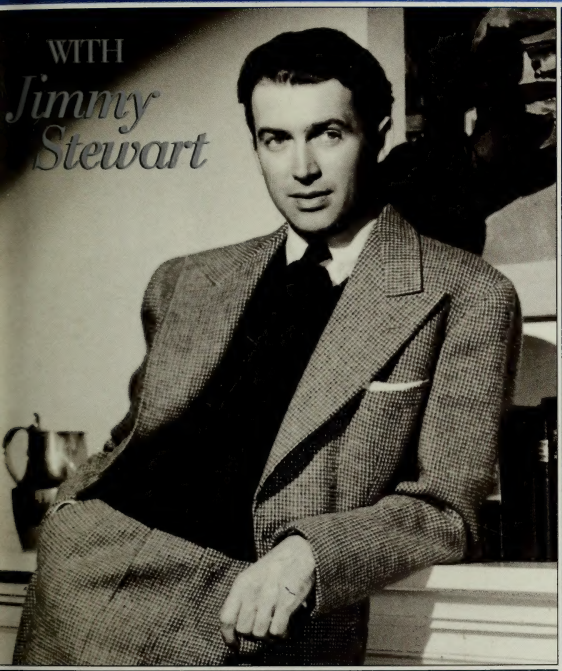
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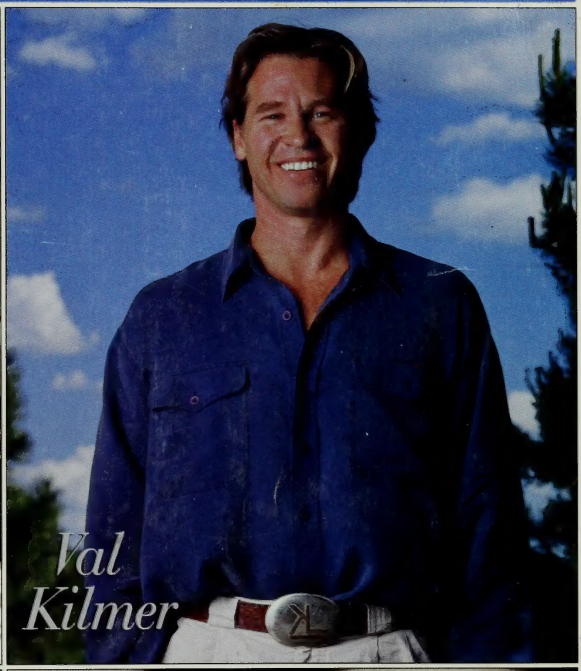
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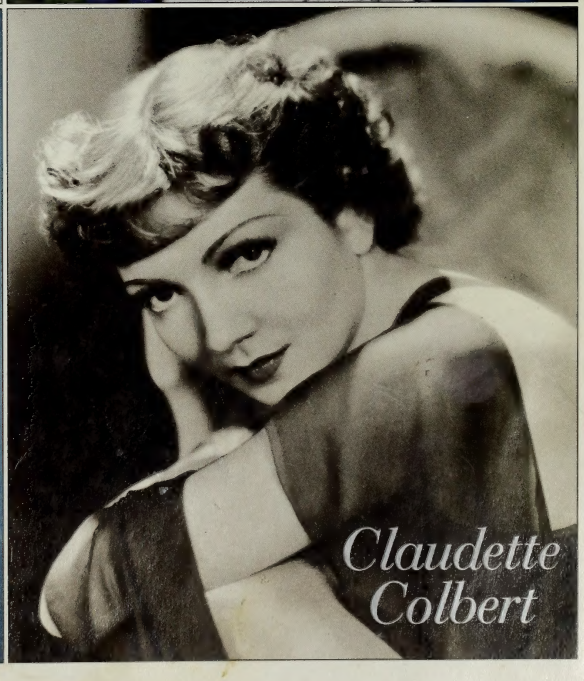
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HOLLYWOOD AT HOME!









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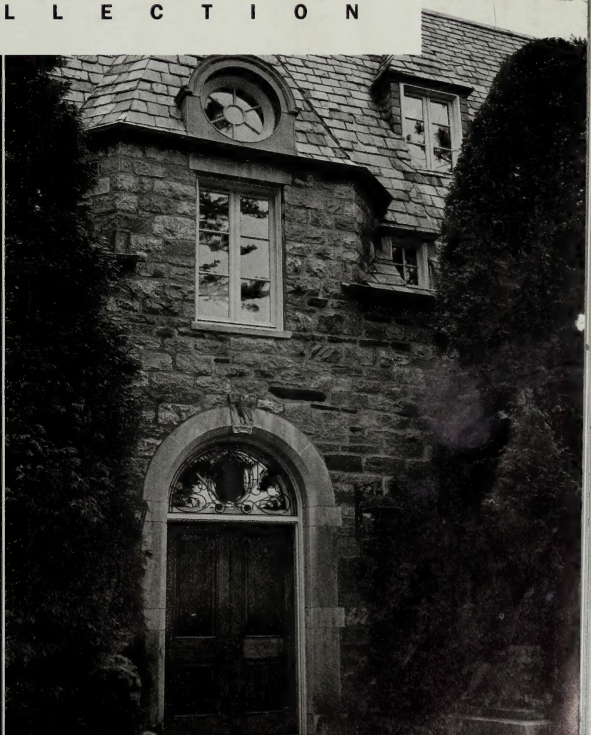




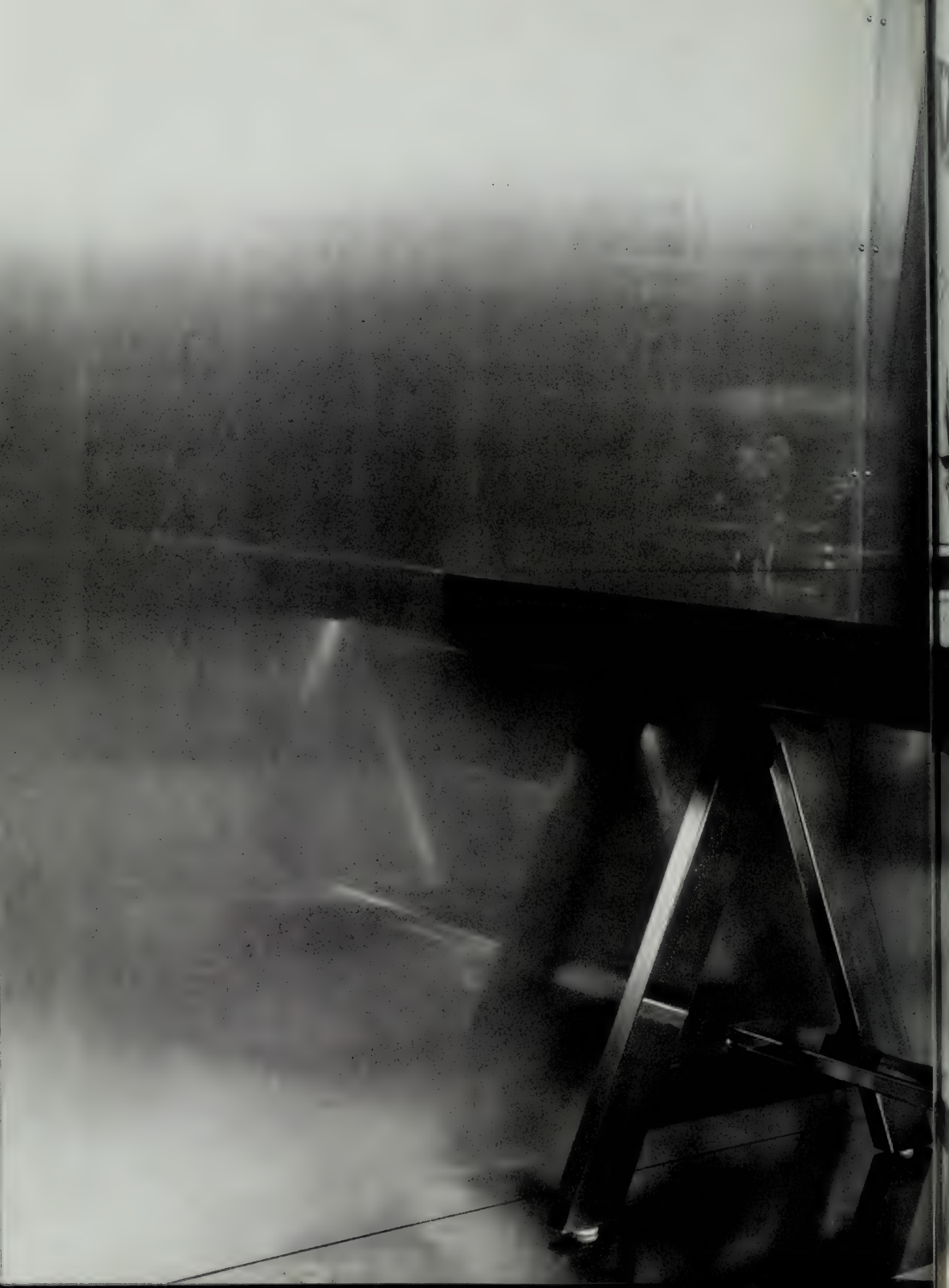
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COVER: Jimmy Stewart (page 186), Val Kilmer (page 200), Claudette Colbert (page 222) and Rita Hayworth (page 266). Photographs by Turner Entertainment Co./MGM Collection/Courtesy Academy of Motion Picture Arts and Sciences; Jim McHugh; Courtesy Academy of Motion Picture Arts and Sciences/Paramount Pictures; Photofest.

ABOVE RIGHT: Producer Joel Silver's 1924 Frank Lloyd Wright house in Los Angeles. Photograph by Anthony Peres. See page 278.

HOLLYWOOD AT HOME!

186 JIMMY STEWART
The Star of It's a Wonderful Life *and* The Philadelphia Story *in Beverly Hills*
Text by A. Scott Berg
Photography by Mary E. Nichols

196 CHARLES LAUGHTON AND ELSA LANCHESTER
The Hunchback of Notre Dame *and* Bride of Frankenstein *Leads at Home in Hollywood*
By Simon Callow

200 VAL KILMER
The Actor's Spiritual Oasis in the Hills Outside Santa Fe
Text by Nancy Collins
Photography by Robert Reck

210 MIRIAM HOPKINS
Heroine of Trouble in Paradise *and* Becky Sharp *on Tower Grove Road*
Interior Design by Harold Grieve
Text by Peter Viertel

216 BURT LANCASTER
Elmer Gantry*'s Oscar Winner in His Malibu and Century City Residences*
By Kate Buford

222 CLAUDETTE COLBERT
The Palm Beach Story *Star at Her Barbados Getaway*
Text by Gerald Clarke
Photography by Dan Forer

230 JOAN BLONDELL AND DICK POWELL
The Versatile Musical Comedy Actors off Sunset Boulevard
By Michael Frank

236 DIANE KEATON
Annie Hall*'s Best Actress at Her Arizona Retreat*
Interior Design by Stephen Shadley
Text by Judith Thurman
Photography by David Glomb

244 BORIS KARLOFF
A Civilized Beverly Hills House for the Frankenstein *Monster*
By Christopher Bram

248 HELEN MIRREN AND TAYLOR HACKFORD
The Actress and the Director at Their Bungalow in New Orleans' French Quarter
Text by Elizabeth Lambert
Photography by Steven Brooke

256 TALLULAH BANKHEAD
The Celebrated Actress in New York State
By Brendan Gill

260 ART: RUSSIAN FILM POSTERS
Revolutionary Images from the 1920s Avant-Garde
By John A. Cuadrado

266 RITA HAYWORTH AND ORSON WELLES
The Tempestuous Union of the Star of Gilda *and the Mercurial Creator of* Citizen Kane
By David Thomson

continued on page 6

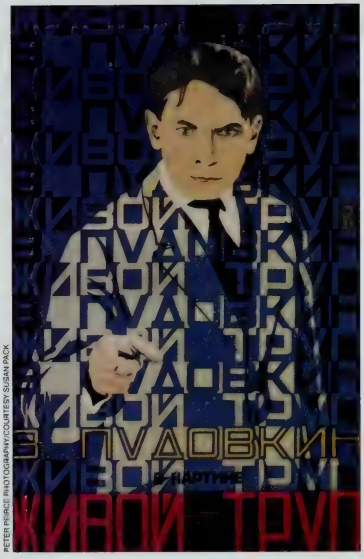

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A 1929 Russian film poster for *The Living Corpse*. See page 260.

272 GENE AUTRY
The Original Singing Cowboy in North Hollywood
By Charles Champlin

278 JOEL SILVER
The Producer's Frank Lloyd Wright House in Los Angeles
Text by Victoria Newhouse
Photography by Anthony Peres

288 ANN SOTHERN
The MGM Star of the Maisie *Movies in Her Beverly Hills House*
Interior Design by William Haines
Text by Aljean Harmetz

292 MICHAEL CRICHTON
The Jurassic Park *and* Sphere *Writer's Los Angeles Residence*
Interior Design by Judith Kanner
Renovation Design by Winston Chappell
Text by Jesse Kornbluth
Photography by Mary E. Nichols

300 JACK BENNY
A Beverly Hills House for the Comedian and Star of To Be or Not to Be
Interior Design by Harold Grieve
Text by Charles Lockwood

DEPARTMENTS

20 LETTERS

24 CONTRIBUTORS

28 AD AT LARGE
Inside the Design World

40 AD SHOPPING: SETTING THE SCENE
Production Designers' Cinematic Sources in New York, Los Angeles and Budapest
Text by Avis Berman
Photography by Billy Cunningham, New York
Jim McHugh, Los Angeles
Daniel H. Minassian, Budapest

70 HISTORIC HOUSES: ORIGINS OF THE *SUNSET BOULEVARD* MANSION
An Academy Award–Winning Design That Blurred Fact and Fiction
Text by Gavin Lambert
Photo Research by Marc Wanamaker

90 DESIGN NOTEBOOK: COSTUME DRAMA IN ROME
The Tirelli Studio Weaves Movie Magic
Text by Elizabeth Helman Minchilli
Photography by Francesco Venturi

96 PORTRAIT: WISECRACKER WILLIAM HAINES
An Early Star Who Redefined 1930s Hollywood Style
By William J. Mann

124 DESIGNING FILMS: GRAND ILLUSIONS FOR *MEET JOE BLACK*
Dante Ferretti's Lavish Sets Enrich a New Film
Text by Mitchell Owens
Photography by Phillip V. Caruso/Universal Studios

140 GARDENS: FLORENCE YOCH'S HOLLYWOOD TERRAIN
Landscape Architecture for Movies and Moguls
By James J. Yoch

150 FOR COLLECTORS: BATISTE MADALENA POSTERS
Colorful Emblems of the Silent Era
By Michael Webb

166 AD ELECTRONICA: THE PREMIERE OF DVD
Refining the Home Theater Experience
By Nicholas von Hoffman

172 AD ESTATES: EXTRAORDINARY PROPERTIES ON THE MARKET
James Garner, Buster Keaton, Herman J. Mankiewicz…

326 AD DIRECTORY
A Listing of the Designers, Architects and Galleries Featured in This Issue

328 TO THE TRADE
Design World Sources

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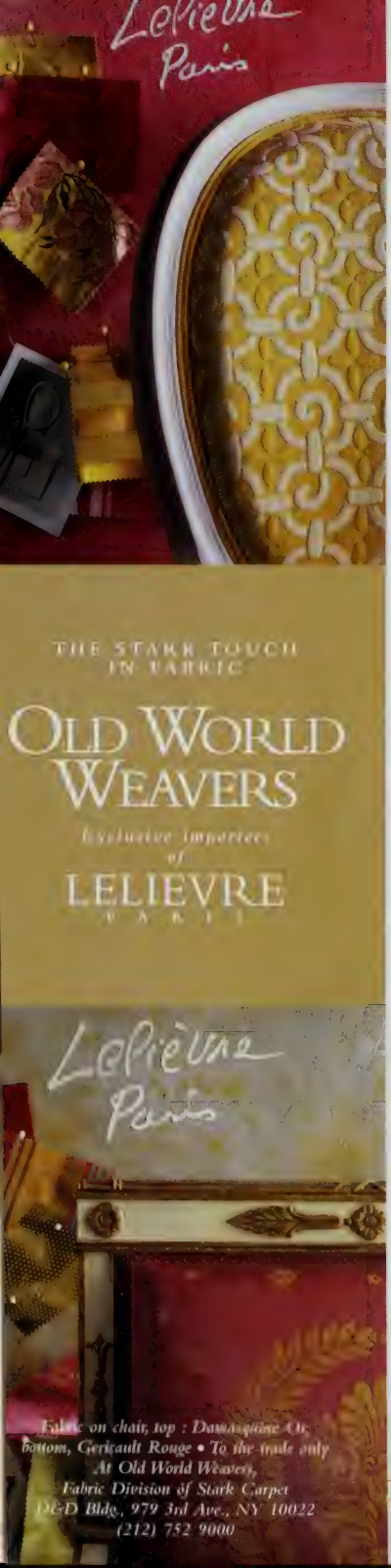
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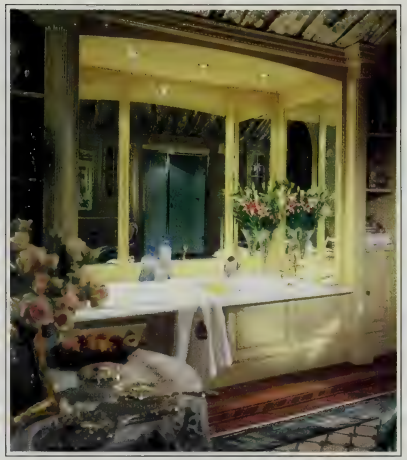
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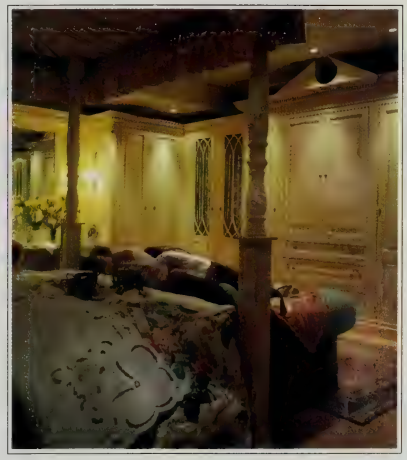
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"SUSAN SHEEHAN'S 'THIRTY YEARS ON KLINGLE STREET' WAS DELIGHTFUL."

I've never been a fan of contemporary interiors, but the December 1997 issue featuring Olivia and Steven Ma's house ("New Sensibility for London") has given me a whole new view on this style. I admire the designers for their skill in being able to marry traditional and modern pieces to produce a light-filled interior that is definitely a breath of fresh air. You were right in saying that this Victorian house was given a contemporary spin. Very inspiring.

KATRINA NABLE-VILLA
GLENDALE, CALIFORNIA

Susan Sheehan's "Thirty Years on Klingle Street" (Guest Speaker, December) was delightful. It was an unpretentious, well-written history of a home and a chronicle of thirty warm and caring years. Brava!

ARTHUR RAUCH
AUSTIN, TEXAS

"Thirty Years on Klingle Street" moved me greatly, with its reminiscence of years spent in a seemingly unchanging setting, and of all the change that actually took place. Thank you for continuing to print such a fine magazine that includes not only information about people's houses but also what makes these houses homes.

PETER STEINMAN
NEW YORK, NEW YORK

As I read "The Getty Center Decorative Arts Galleries" (Design Notebook, December), I was disappointed by the lack of photographs of the building's exterior. It seems to me that a major public building designed by Richard Meier should have received more prominence than one picture and a couple of mentions in the article.

FRANK MEIER
HIGHLANDS, NORTH CAROLINA

Your December issue was so full of warmth and light, it was especially appealing at that time of the year. As I was enjoying the article "Architecture: Modernism on the Beach," I was pleased to see the instantly recognizable work of Ketchum, Idaho, artist Martha Hollenhorst. Her three small paintings add a flash of color to the master suite (page 166). Thank you for many years of enjoyment . . . and dreaming.

KATE BUCKARDT
REDMOND, WASHINGTON

After years of reading and subscribing to your great magazine, I finally have been moved to respond to readers' comments—specifically, those in the February 1998 Letters column regarding the October 1997 cover photo of Michael J. Fox and Tracy Pollan. When the people featured in your magazine are gracious enough to allow us into their homes and even more graciously allow us insight into their personal lives by appearing in the article, I find criticism of them insulting. I thought the cover was delightful and made their home even more inviting. Please! Relax and enjoy life a little.

ALICE FORKEL
BAY ST. LOUIS, MISSOURI

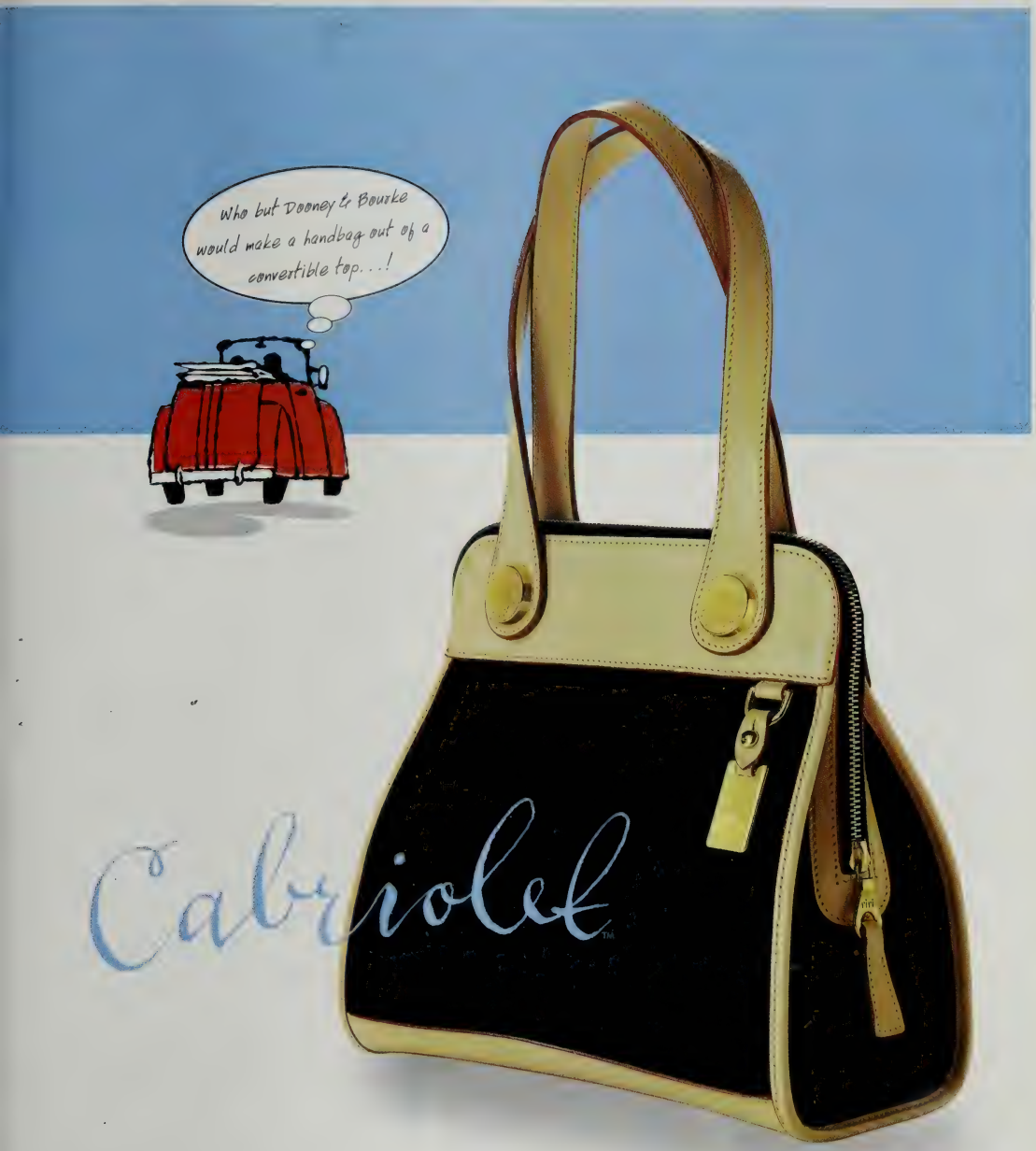
Regarding the tempest over Tracy Pollan's undraped feet on the furniture (Letters, February), I should like to point out that the item of furniture was, after all, an ottoman—a footrest—and I doubt it's ever had a lovelier user than Ms. Pollan.

KIHM WINSHIP
SYRACUSE, NEW YORK

I write on architecture and interior design for several local publications in Ireland. What a thrill it was to discover *Architectural Digest*. With properties featured in Italy, America, France and England, your magazine is definitely a fine international blend! As a great source of ideas, *Architectural Digest* now tops my monthly shopping list. Keep up the good work.

STUART BLAKLEY
NEWTOWNABBEY, NORTHERN IRELAND

The editors invite your comments, suggestions and criticisms.
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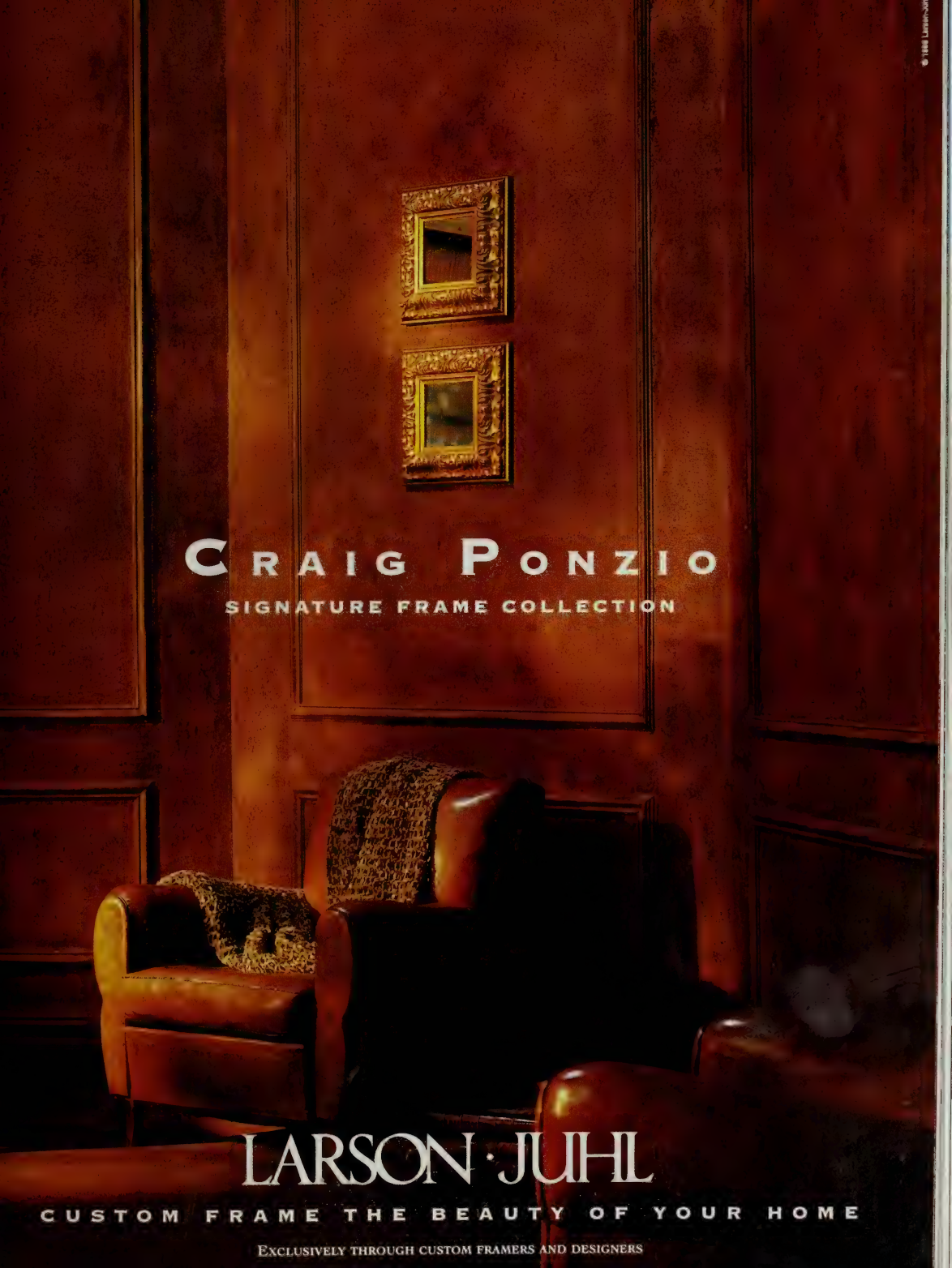
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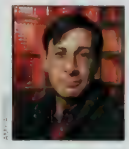

KENNETH NOLAND

I want to thank everyone who contributed to this issue, which I'm confident will be considered a collector's edition in the years to come. Next month's issue is remarkable in its own right. With projects by Campion Platt in Southampton, Victoria Hagan on Nantucket, John Cottrell in Santa Barbara, Pierre-Hervé Walbaum in Paris, Thomas Pheasant in Washington, D.C., and David Easton in New York, it offers a wealth of smart new designs. We also show a Florida house that reflects the late Frank Israel's striking contemporary vision, and the Hudson Valley house of the founders of Pierre Deux. What else? Nobel Prize–winning poet Czeslaw Milosz writes of his youth in Lithuania, and Jamaica Kincaid of a gardener's salvation in winter (seed catalogues!). Come to think of it, perhaps May should be considered a collector's edition too.

Paige Rense
Editor-in-Chief

A. Scott Berg's biography *Max Perkins: Editor of Genius* won the National Book Award. He is writing a book about Charles Lindbergh.

Avis Berman, who wrote *Rebels on Eighth Street: Juliana Force and the Whitney Museum of American Art*, is working on *The Poetry of Sight*, a book about Whistler and the literary world, for Clarkson Potter. She served as an art consultant on the movie *Ransom*.


KEVIN WESTENBERG

Christopher Bram has written six novels, including *Father of Frankenstein*, a biographical novel about director James Whale that has just been made into the movie *Gods and Monsters*. His most recent book is *Gossip*.

Kate Buford's articles have appeared in *Film Comment*, and she is a commentator for National Public Radio's *Morning Edition*. Her biography of Burt Lancaster will be published next year by Knopf.

Simon Callow, an actor, director and writer, is currently writing the second volume of a two-volume biography of Orson Welles, the first of which, *The Road to Xanadu*, was published in 1996. He is also working on a play about Charles Dickens called *Bring in the Bottled Lightning*.

Charles Champlin is a former arts editor and columnist for the *Los Angeles Times*. His books include *George Lucas: The Creative Impulse* and *Hollywood's Revolutionary Decade*, a collection of his 1970s movie reviews, which was published in March.

Gerald Clarke, who wrote *Capote*, is completing a biography of Judy Garland.


PETER FREED

Nancy Collins is a correspondent for ABC News and a *Vanity Fair* contributing editor. She is the author of a memoir collection, *Hard to Get*, and is working on her first novel, to be published by Hyperion.

John Cuadrado, the art and antiques editor for *Architectural Digest*, writes on the international art market.

Michael Frank is an *Architectural Digest* contributing writer. His short stories, essays and articles have appeared in *Antaeus*, *The New York Times* and the *Los Angeles Times*.

Brendan Gill, who died in December, was an *Architectural Digest* contributing writer and the author of *Tallulah*. Excerpts from the numerous articles he wrote for the magazine over the past 20 years will appear in an upcoming issue.


JAN SONNENMAIR

Aljean Harmetz covered Hollywood for *The New York Times* for 12 years and has written four books on the movies, including *Round Up the Usual Suspects: The Making of Casablanca* and *The Making of The Wizard of Oz*. Her first novel, *Off the Face of the Earth*, was published last fall by Scribner.

Jesse Kornbluth is an *Architectural Digest* contributing writer and the editorial director of channel programming at America Online. As a screenwriter, he has adapted his book *Highly Confident: The Crime and Punishment of Michael Milken* for television and is writing *Famous Long Ago* for Green Mountain Post Films.

Elizabeth Lambert is an *Architectural Digest* contributing writer who lives in London.

Gavin Lambert, the author of *The Slide Area*, *Inside Daisy Clover* and *Running Time*, wrote the screenplays for *Sons and Lovers*, *The Roman Spring of Mrs. Stone* and *I Never Promised You a Rose Garden*. He also wrote *On Cukor* and biographies of Norma Shearer and Alla Nazimova, and he is currently at work on a book about British film director Lindsay Anderson.

continued on page 26





Brunschwig & Fils

Style





Brunschwig & Fils **Style**



This page: Wall accessories, left to right: Gord… Sconce, Gordian Mirror, Vignola Sconce. Beau… Tufted Settee, Houston and Bel Air Table La… on Lambert Gueridon. Portsmouth Sewing Ta… Louis XVI Chauffeuse in front of Paris Cocktail T…

Facing page: Wiggins Chair in front of Hasti… and Colona Floor Lamps, Mignon Bouillotte… Plymouth Chest, below Amourati Mirror. Dem… Floor Lamp and Del Mar Mirror behind Louis X… Oval-Back Chairs. Berlin Footstool. Up… Damask Wallpaper.

Overleaf, clockwise from upper left: Penny Scroll Ta… Francis Wall Lamp, Shell Etagere, Odessa Lamp…

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CONTRIBUTORS

continued from page 24

Charles Lockwood has written seven books about architecture and cities.

William J. Mann wrote the recently published *Wisecracker: The Life and Times of William Haines*, as well as the novel *The Men from the Boys*.

Elizabeth Helman Minchilli's books *Private Rome* and *Deruta: A Tradition of Italian Ceramics* will be published this fall.

Victoria Newhouse is an architectural historian. Her latest book, *Towards a New Museum*, will be published this May by Monacelli Press.

Mitchell Owens, an author based in New York, is writing a biography of Pauline de Rothschild for Clarkson Potter.


LUCY GRAY

David Thomson is a novelist, film critic and biographer whose many books include *Showman: The Life of David O. Selznick*, *A Biographical Dictionary of Film* and *Rosebud: The Story of Orson Welles*. His most recent work is a book of essays titled *Beneath Mulholland*.

Judith Thurman, an *Architectural Digest* contributing writer, is the author of *Isak Dinesen: The Life of a Storyteller*, which won a National Book Award. She is completing *Secrets of the Flesh: A Life of Colette* for Knopf.

Peter Viertel, a screenwriter and novelist, wrote *White Hunter, Black Heart*, *Bicycle on the Beach* and other novels, as well as *Dangerous Friends*, a book of reminiscences. He divides his time between Spain and Switzerland.

Nicholas von Hoffman, an *Architectural Digest* contributing writer, is a playwright, novelist and journalist whose work has appeared in *The New Republic* and *The New Yorker*. Among his many books are *Make-Believe Presidents* and *Capitalist Fools*.

Michael Webb writes about architecture, design and film history.

James J. Yoch, author of *Landscaping the American Dream: The Gardens and Film Sets of Florence Yoch*, teaches Shakespeare at the University of Oklahoma and designs gardens.



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HOLLYWOOD PORTRAITS

George Hurrell, Robert Coburn, Clarence Sinclair Bull and a handful of other celebrity photographers have become almost as famous as the stars whose portraits they took in the golden years of Hollywood. In Los Angeles, the **Fahey/Klein Gallery**, which represents the estate of George Hurrell, has several hundred pictures of film legends who posed for the top studio photographers. On the other side of the Atlantic, Hollywood portraits from the John Kobal Foundation can be found at **Michael Hoppen Photography** in London. Hoppen, a vintage photography dealer (AD at Large, Nov. 1997), is offering a limited number of prints owned by Kobal, the author of more than 30 books who collected thousands of portraits before his death in 1991. Fahey/Klein Gallery, 148 N. La Brea Ave., Los Angeles, CA 90036, 213/934-2250; Michael Hoppen Photography, 3 Jubilee Pl., London SW3 3TD, 44-171-352-3649.





Frank Sinatra by Clarence Sinclair Bull at Michael Hoppen; Katharine Hepburn, ca. 1937, by George Hurrell at Fahey/Klein

GOING MODERN IN LONDON

Designers and architects, including **Robert A. M. Stern**, **Campion Platt** and the firm of **Diamond Baratta Design**, are discovering an arcane source for 20th-century furniture in London—David Iglesis's **Gallery '25** in the Halkin Arcade. Stern recently bought two chandeliers, one from the Regency period and the other 1940s Venetian. Iglesis favors Italian furniture, particularly by Ponti, Buffa, Ulrich and Borsani, but, he says, "I concentrate on eye appeal and things that are well priced rather than on the signature." A 1960s dressing table in white leather is "terribly James Bondish," he notes, demonstrating how a mirror appears and a chair slides out when the top is opened. Because of Iglesis's low prices, furniture and lighting move in and out of Gallery '25 quickly. A pair of steel-and-ebonized-wood consoles shaped like palm trees, an Anthony Redmile creation from the 1960s, was sold as soon as it was put on display. Gallery '25, 6 Halkin Arcade, W. Halkin St., London SW1 X8J; 44-171-235-5178.





Chairs by Giugliemo Ulrich (above) and Gio Ponti (right) at Gallery '25 in London

continued on page 30

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FILM ART A LA RUSSE

A cache of 1950s Russian posters advertising classic American films is on display at New York's **Chisholm Larsson Gallery** from March 20 to April 10. The 140 posters, which are rendered in bold graphics, offer a different perspective on such movies as *Rhapsody* (right), *All About Eve* and *12 Angry Men*. The collection is rare because few of these posters were produced. "In 20 years we haven't seen another collection like this," says Robert Chisholm, who with his partner, Lars Larsson, sells everything from product advertisements from the 1880s to Spanish civil war posters from the 1930s. "The prices—from $400 to $1,000—are reasonable, given how difficult these are to replace. If you don't buy the American poster for *All About Eve* this year, you can always find one next year. That's not true of the Russian version." Chisholm Larsson Gallery, 145 Eighth Ave., New York, NY 10011; 212/741-1703.



COURTESY CHISHOLM LARSSON GALLERY

A RETURN TO WICKER





A Wakefield recamier (above) and a cradle from Tyrone Power's family at Leslie Curtis

When Leslie Curtis took over Los Angeles's Hays House of Wicker, now **Leslie Curtis Antiques & Design**, she knew C. D. Hays had had film clients. But when she explored Hays's warehouse, she came upon furnishings made for Hollywood's biggest stars. In addition to an 1890s cradle that belonged to Tyrone Power's family, she found bamboo chairs and a table owned by George Raft and a wicker sideboard—attributed to Heywood-Wakefield—made for Barbara Stanwyck. Business hasn't changed since Curtis bought the shop, but she has redecorated and brought in early American furniture and folk art. And longtime clients **Rose Tarlow**, **Frank Pennino** and **Michael Smith** still order wicker pieces made by the family Hays employed to create custom designs. Leslie Curtis Antiques & Design, 8253 Melrose Ave., Los Angeles, CA 90046; 213/653-2999.

AN ITALIAN TROVE

Ten rooms of antiques, some of them centuries old and bearing the telltale chips, scratches and other signs that they've been handed down from generation to generation. That's what draws Renzo Mongiardino protégé **Roberto Peregalli** to Milan's **Franzin Gallery**. "The rooms are full of odd things. A piece doesn't have to be important or very luxurious, but you see signs that it's passed through a family for 300 years," says Peregalli (below, at the gallery). Dino Franzin's collection of European decorative arts spans the 17th through 19th centuries. And he often displays large items, such as a 19th-century English mahogany dining table that recently was set with 430 pieces of Lalique crystal. Franzin Gallery, Corso Matteotti 7, 20121 Milan; 39-2-7602-1034.


STUDIO GIANCARLO GARDIN

continued on page 32

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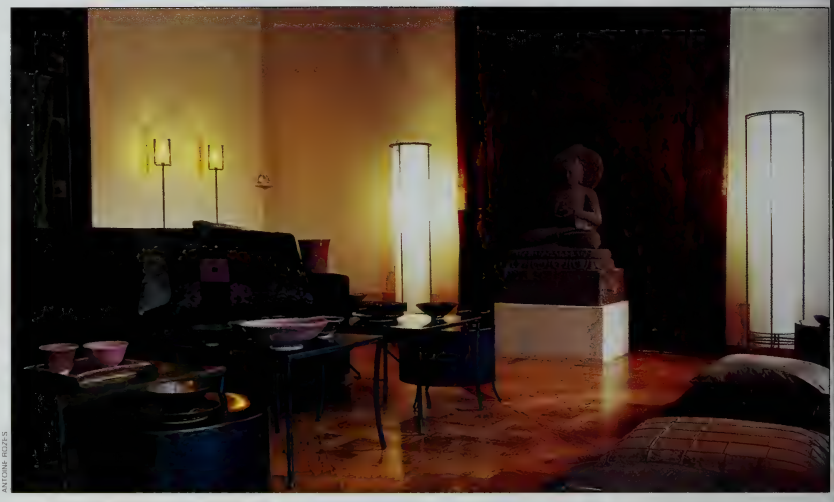
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ASIAN SPIRIT IN PARIS



ANTOINE RIZZI'S



ANTOINE RIZZI'S

Joyce Ma offers a contemporary perspective on the art of living—she mixes fashion with furnishings for the home," French interior designer **Agnes Comar** (above) says of the fashion impresario, who maintains a gallery of art and antiques in Paris (above right). "Light, Metal and Earth" was one recent exhibition, and the three artists whose work was displayed all used metal in their designs. Christianne Perrochon's ceramics were accented with drops of gold; Sabina Fay Braxton showed a collection of gilt velvets; and Christophe Delcourt had wood-and-metal furniture and lamps.

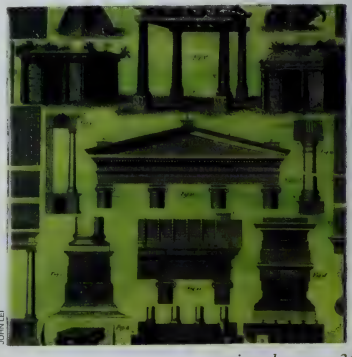
"The gallery is a window into Asia, its spirit and aesthetics," explains director Christophe Billet, and Ma often combines Oriental textiles and antiques with contemporary objects and art in her displays. Agnes Comar likes the mélange of old and new and has bought an 18th-century Chinese jacket as well as contemporary objects. "We don't want to be an antiques gallery. We want to show the unusual, the unique," says Billet. "We may combine imperial Chinese dresses and paintings with an opium bed from the 19th century—the idea is to show objects that will help the West understand the mentality and the artistic expressions of the Eastern people." Joyce Ma, 168–173 Galerie de Valois, 75001 Paris; 33-1-40-15-03-72.



Tiles featuring crystal beads (above) and architectural elements by Coral Bourgeois

INSPIRED TILES

Coral Bourgeois, who started her career as a painter, says she fell into making hand-painted jewelry and that from there it was a short step to what she does now: making tiles embellished with everything from beads to architectural images and figures from ancient Greek pottery. Bourgeois, who lives and works near Providence, Rhode Island (which she describes as "the costume jewelry capital of the world"), has European and Middle Eastern clients in addition to such New York designers as **Samuel Botero** and **Harry Schnaper**. Last year alone she shipped more than 7,000 tiles to England, Turkey and Egypt. "Tile work is an art form there," she says. "It's not just something for the kitchen or bath." By appointment. Coral Bourgeois, 9 Newman Ave., Rumford, RI 02916; 401/435-5571.



JONN LEI

continued on page 34

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Nikita chest in bamboo and shagreen (below) and Luccia vanity in parchment and bamboo by R&Y Augousti





COURTESY R&Y AUGOUSTI



COURTESY R&Y AUGOUSTI

It started in 1985 in John Stefanidis's London atelier. There Yiouri and Ria Augousti (below right), he an architecture trainee and she an assistant interior designer, found they shared a similar creative spirit. When Ria took the Greek-born Yiouri to meet her parents in the Philippines, the pair began making boxes, vases and frames out of seashells, crushed coconut husks and fruit fibers. Next they crafted furniture inspired by the masters of Art Déco. Now ensconced in a Paris shop, **R&Y Augousti**, with workrooms in the Philippines, the couple make desks, tables and chairs veneered with parchment, shagreen, banana fibers and bamboo cut into geometric shapes. "Ruhlmann made circles in ivory, but we've interpreted that in our own way," says Yiouri Augousti. Giorgio Armani has asked them to create a tabletop collection, and Nina Ricci has requested desk accessories. Also available at Barney's in New York and Chicago and at Wilkes-Bashford in San Francisco. R&Y Augousti, 103 rue du Bac, 75007 Paris; 33-1-42-22-22-21.

MADE FOR THE MOVIES

Set decorators often head to **Belvedere Antiques**, where they find a striking array of Biedermeier furniture and 19th-century Baroque-style silver lamps from Italy for such films as *A Perfect Murder*, an upcoming Warner Bros. production starring Michael Douglas. And fashion photographers call regularly to rent the Manhattan space (right), whose velvet-draped 16-foot-high picture windows form a dramatic backdrop for an eclectic mix of antiques ranging from Venetian Rococo to Empire to Art Déco. Having opened the shop less than a year ago in the former Lord & Taylor department store on Broadway and 20th Street, owner Christopher Hsieh also supplies interior designers, including **Alan Tanksley**, who recently gave him a wish list of Chinese items that included an eight-by-five-foot cabinet, stools and a metal low table. While Hsieh might have Oriental objects, such as coromandel screens, he has an eye for any European antique with flair. That may be an Edwardian campaign chair that looks as if it belongs on the deck of a ship, a 19th-century Venetian mirror bordered by blown-glass rosettes and small glass beads, a William and Mary–style settee or a 19th-century Italian stool with feet shaped like lion's paws. By appointment. Belvedere Antiques, 12 E. 20th St., New York, NY 10003; 212/979-8548.



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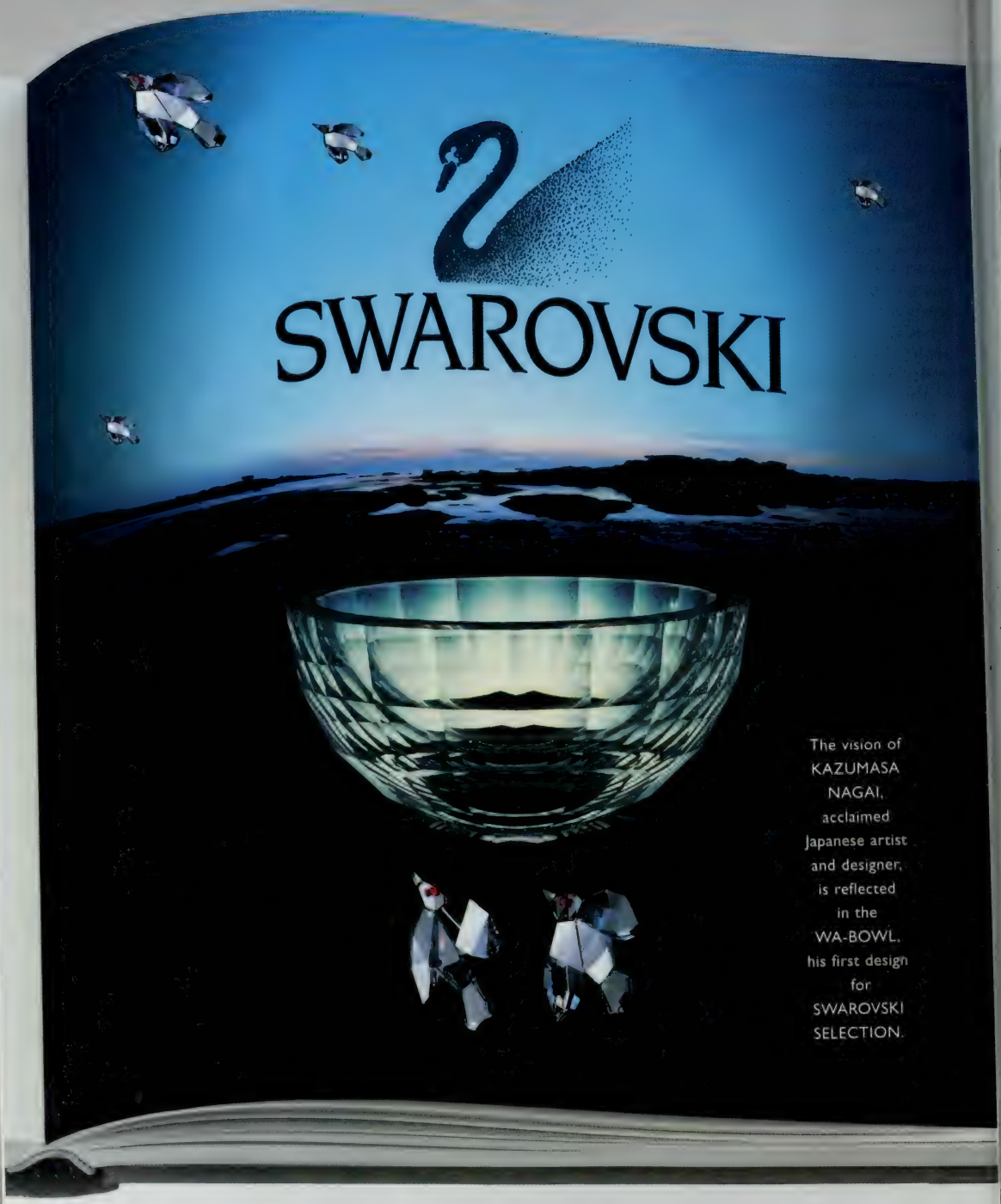
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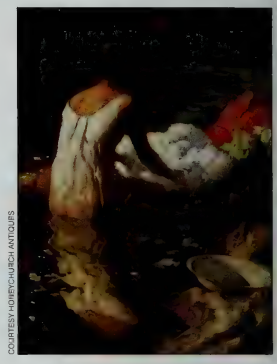
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Portrait miniatures at Augustus Decorative Arts

AN EYE FOR FACES

When it came to naming her Manhattan-based antiques business, **Augustus Decorative Arts**, Elle Shushan looked to history. It was in the 18th century, under the rule of Augustus the Strong, elector of Saxony, that the first European porcelain was made. Shushan, who was director of New York's Earle D. Vandekar Gallery for nine years, deals primarily in Chinese Export porcelain and portrait miniatures. "Anything with a face fascinates me," she says. To complement her collection of Regency eye portraits, she looks for portrait waxes, small framed portraits modeled in wax, which were popular from the Renaissance until the end of the 19th century. Among Shushan's customers is a cousin, New York designer **Marjorie Shushan**. By appointment. Augustus Decorative Arts; 212/333-7888.



ART NEWS

Modern paintings from the Philippines, Korea and Indonesia are being collected by nationals from these countries, says John Fairman of Seattle's **Honeychurch Antiques**, which carries a selection of the artworks (above). "They'd been sold to foreign tourists and businesspeople," he says. "These are the van Goghs and Monets of these cultures." Honeychurch Antiques, 1008 James St., Seattle, WA 98104; 206/622-1225.

BAY AREA RESTORATION

Although Claudio Mariani bills himself as an antiques dealer, he can usually be found in his San Francisco workshop restoring damaged chinoiserie paintings, embossing leather or French-polishing furniture. **Paul Vincent Wiseman** goes to Mariani for reproductions, paneling, even upholstery. "He can make a new paneled room look as if it's been taken care of for a hundred years," says Wiseman. "Reproductions are one of his great fortes. A client saw a bench in my apartment and asked if he could copy it. Suddenly there were three, and I couldn't tell which one was mine." Wiseman also goes to Mariani for antiques, and he prefers looking for them at the workshop, where Mariani displays some of the pieces he has restored, rather than at Mariani's space in downtown San Francisco, where prices are higher. On a recent visit, Wiseman considered a late-18th-century Italian commode and a pair of ca. 1750 Italian polychrome chests. Claudio Mariani, 17 Bluxome, San Francisco, CA 94107; 415/541-7868. □





Chinese table restored by Claudio Mariani (left)



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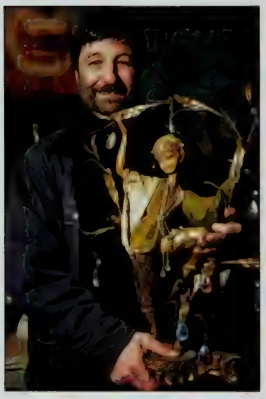
PRODUCTION DESIGNERS' CINEMATIC SOURCES IN NEW YORK, LOS ANGELES AND BUDAPEST

NEW YORK

"You want an atmosphere that meets the characters' demands," production designer Santo Loquasto says of his work. He shops for props at favorite stores.



RIGHT: The eclectic offerings at John Koch Antiques include a circus tarp. BELOW: Loquasto holds a 1940s elf statue. "It's the height of kitsch."



Text by Avis Berman/Photography by Billy Cunningham, New York
Jim McHugh, Los Angeles; Daniel H. Minassian, Budapest

"I'VE NO TASTE AT ALL," SAYS Ian Whittaker, the veteran set decorator whose movie credits include every kind of film from *To Sir, With Love* (1967) and *Tommy* (1975) to *Howards End* (1992) and *Sense and Sensibility* (1995). "Everything is grist for my mill. Sometimes I'm in an English country house, sometimes I'm in outer space and sometimes in a ghetto during wartime. I don't like working for private clients, because I never know what they want. I'm not necessarily even making anything look nice."

Whittaker is not being disingenuous. The production designer and set decorator do not push their own preferences but provide a character-driven visual concept for a film, giving the actors a background and atmosphere. As the master production designer Richard Sylbert—who has shaped decades of Hollywood classics, most notably *The Manchurian Candidate* (1962), *Who's Afraid of Virginia Woolf?* (1966), *The Graduate* (1967), *Rosemary's Baby* (1968), *Carnal Knowledge* (1971), *Shampoo* (1975) and *Reds* (1981)—explains, "My main purpose is not the sets, although I design ninety percent of them. I'm interested in the overall visual structure of the picture, which includes a lot of things that have nothing to do with interior design. We're looking to reinforce the emotional dynamic of the narrative with light, color, architectural space, location, ambience and decorating, but each ingredient has to be part of a greater recipe or plan. The major part of the job is to construct a distinctive world so that somehow, when the picture is finished, it's not going to look like any movie you've seen before. Unlike interior designers, we don't have a client, we have a script and a dramatic obligation."

Different as their purposes might be, the production designers responsible for conceiving a movie's atmosphere

continued on page 44


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BELOW: 30 Bond, which deals in 19th- and 20-century American and European pieces, is Loquasto's choice for clean-lined furniture.



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LEFT: Loquasto, who has done 18 films for Woody Allen, leans on a simple Adirondack picnic table.

continued from page 40

and the set decorators who build and assemble the objects required to bring it off must be as savvy about sources of art, furniture and other accessories as any decorating firm. To obtain the look they want, they have to find things that will convey it. In Sylbert's words, "After you figure out what you're going to do, you hit the streets."

Occasionally a production crew can get away with rentals or construction, but that's not always the preferred course. Often nothing will do like the real thing, and with reshoots always a possibility, purchasing is the more practical choice. Santo Loquasto, the production designer for Woody Allen's movies for nearly twenty years, often feels like "an anthropologist, looking for something to uncover," he says, when scouting locations and considering set dressing. "Sometimes what you can find is more surprising than what you can imagine. And what people really have owned has a patina to it."

Accordingly, like their counterparts in design, movie professionals engaged in the visual aspects of a film ceaselessly visit antiques shops, secondhand stores, flea markets, auction houses and anyplace else where the right object might turn up. "I have five hundred sources that I can go to in putting together a movie," says William Wright, a set decorator who assisted Sylbert on *Dick Tracy* and *The Bonfire of the Vanities* (both 1990) as well as *Red Corner* and *My Best Friend's Wedding* (both 1997). "When we worked on *Blood and Wine* [a 1997 Sylbert-designed film starring Jack Nicholson and Michael Caine that was shot in the Miami area], I

continued on page 46





FAR LEFT: A Moroccan mirror with a jeweled frame and three Ottoman Empire lamps are examples of the exotic pieces displayed at Second Hand Rose.

LEFT: "She keeps her vintage wallpapers humidified and happy," says Loquasto, who unrolls a 1930s fish print with owner Suzanne Lipschutz.

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SETTING THE SCENE

Los Angeles

RIGHT: Production designer Richard Sylbert and set decorator William Wright, left, go to Kneedler-Fauchère at the Pacific Design Center for fabrics.



continued from page 44

shopped from West Palm Beach to Key West. When it doesn't make sense to rent, you have to piece together everything. You have a huge list, and it's high-volume shopping. You do character, not furniture, and you're doing all the locations, not just a house. You're doing courthouses, theaters, prisons and apartments."

Recently, Whittaker was on location in Budapest with his boss and longtime colleague, production designer Luciana Arrighi. They were making *Jakob the Liar*, a comedy-drama by Peter Kassovitz about a small-town ghetto in Nazi-occupied Poland with Robin Williams and Alan Arkin, whose look



Sylbert and Wright have collaborated on such films as *Dick Tracy* and *My Best Friend's Wedding*. LEFT: They inspect silk from Travers.





"I've never done a room as a decorator," notes Sylbert. "I don't need a client; I need a script." ABOVE: Two 19th-century English inlaid wood boxes.

is a departure from anything either has done lately.

"I'm usually doing lace doilies and stately homes, because that's what I'm known for," Arrighi says. "We too get typecast and put in our slots." However, when such directors as Ken Russell, Gillian Armstrong, John Schlesinger, James Ivory and Ang Lee have put Arrighi in charge of period productions, the results have been a string of inspired historical evocations of a variety of places and eras: *Women in Love* (1969), *My Brilliant Career* (1979), *The Return of the Soldier* (1981) and *Sense and Sensibility*. Arrighi and Whittaker won Oscars for their work on *Howards End*, she for art direction, he for

continued on page 48



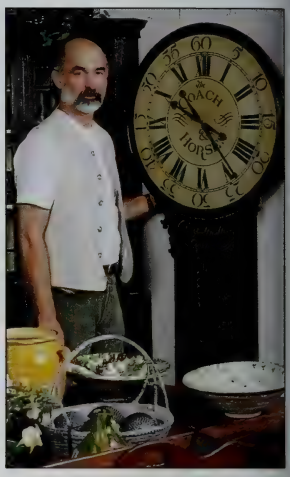
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SETTING THE SCENE



RIGHT: A 19th-century Spanish bowl at Hideaway House Antiques catches Sylbert's eye. "People should have something of history in their life."



FAR RIGHT: Wright examines a late-18th-century Act of Parliament clock at Hideaway House, which specializes in French and English country furniture.

continued from page 46

set decoration; and both were nominated for *The Remains of the Day* (1993).

In *Jakob the Liar*, "everyone was so poor that I had to hold myself back," Arrighi says. "Instead of seven chairs, there would be one chair, and it had to be *the* chair, because you would see it for an hour or so. Everything had to be very carefully chosen." Whittaker agrees. "We had to remember that these people had sold almost everything they'd possessed in life, so we couldn't overdress the set. We had to stop the cameramen and other people from sticking props in front of the camera when they saw an empty space."

The difficulty with historical interiors, Whittaker explains, is making them look lived in, particularly when they should have very few articles in them, as would occur in Renaissance Italy or feudal England. "If it's the 1890s, you can always shove another potted plant in, and you can't go wrong," he jokes, "but otherwise it's more complex than that." *Sense and Sensibility*, for example, featured numerous dining scenes, Whittaker recalls, and to obtain the right kind of glassware, Arrighi ordered exact replicas of Georgian goblets, which were hand-blown for her by craftsmen at a glass museum.

Despite the pressures of research and obsession with detail, Whittaker would rather confect period interiors than "glossy modern" ones. "Rich contemporary sets are worse to dress," he says, "because you have no recourse to accuracy. Instead, you're up against the personal tastes of producers and directors. If the producer says, 'I wouldn't have that sofa in my living room,' you have no answer to that, and you have to get another one."

Even when a movie's style is not glamorous, all kinds of objects great and small are needed, and for *Jakob the Liar*, many of them had to be acquired in Hungary. Nei-

continued on page 50



ABOVE: Trent Antiques, whose focus is French, Italian and English furniture, "has a large inventory," says Wright. He looks at Chinese candlesticks.



RIGHT: An 18th-century lacquered wood figure is one of the many Oriental decorative accessories Trent carries to complement the bigger pieces.

LOS ANGELES SOURCES

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SETTING THE SCENE

BUDAPEST

RIGHT: Standing on the Széchenyi Bridge are production designer Luciana Arrighi and set decorator Ian Whittaker, who worked on *Jakob the Liar,* starring Robin Williams.



BELOW: They stop before Antik és Modern Ezüst Tárgyak Javítása Restaurálása. "The store overflows with Herend and Zsolnay porcelain, crystal and silver," says Arrighi.





ABOVE: "The shop is on the Váci utca, a pedestrian shopping street, at the end of a wonderful covered market."

continued from page 48

ther Arrighi nor Whittaker had ever been to Budapest, but they were agreeably surprised by their discoveries. "It was an eye-opener in many ways," notes Arrighi. "It's a really big city, but it was never decimated, so they still have great monolithic architecture from the 1880s, built on the wealth of the Austro-Hungarian Empire. At the turn of the century there was another incredible surge of building, and the façades of these structures are loaded with Art Nouveau details. The shops are filled with objects and furniture from the 1890s to the 1930s, and we found all the antiques we needed."

Among the first places Arrighi and Whittaker searched was Antik és Modern Ezüst Tárgyak Javítása Restaurálása, a small shop off the Váci utca, a major pedestrian shopping street. This store is always crowded with people buying and selling porcelain, crystal and other *objets de vertu*. The feeling is decidedly gemütlich, with customers milling around and cabinets and shelves crammed with goods. Visitors are particularly attracted to the ceramics and glass made by the Zsolnay family, the Hungarian equivalent of Louis Comfort Tiffany. (Other outstanding Art Nouveau pieces by the Zsolnays can be seen in abundance in Budapest's Museum of Applied Arts. Built in 1896, the museum is itself a monument to fin de siècle architectural taste.) In fact, Arrighi so coveted a green-glazed Zsolnay panther on the premises that Whittaker later presented it to her as a gift. For the movie, they purchased a makeup box that would figure prominently in the story as a memento from

continued on page 52



RIGHT: Arrighi admires an 1890s green-glazed panther by the Zsolnay family, renowned Hungarian glassmakers and ceramists.


VERSACE
HOME SIGNATURE

SETTING THE SCENE





LEFT: "Anna's shop has nineteenth- and twentieth-century lace, linen and costumes," says Arrighi. She and Whittaker study hand-painted plates. "We chose rougher, used ones for the movie."

ABOVE: "Anna Antikvitás is full of central European ethnic textiles and china," Arrighi points out.



RIGHT: A fringed embroidery. "Antique dyes and threads have the richest colors," says Arrighi.

continued from page 50

the hero to a little girl, in addition to a coffee percolator and an equestrian statue as accessories for the Nazis' headquarters.

Many of Budapest's high-end antiques shops are clustered on the Falk Miksa utca, a street in the shadow of the parliament buildings. One of Arrighi and Whittaker's favorite finds there was Anna Antikvitás, a shop specializing in central European textiles and china. The proprietor, Anna Buganovics, is also a collector and historian who travels all over the Continent for linens, embroidery, lace, costumes, undergarments, and peasant plates and pottery from the nineteenth and early twentieth centuries. All the handwoven linens, pillowcases, tablecloths, period parasols and other fabrics seen in *Jakob the Liar* were found in her store, which was a hit with the rest of the crew too. Cast members bought pieces for themselves, and Robin Williams's wife, Marsha Garces, could not resist the brightly painted plates she saw there.

In counterpoint to the poverty and oppression the Poles and Jews endured was the comfort in which the Nazis lived. The production called for scenes in the offices of the Nazi commandant, and Arrighi presented the headquarters as a place of heavy opulence. Massive pieces of furniture suggested authoritarianism, and the Germans' greed was made apparent by a trunk heaped with stolen art. The paintings were acquired from Nagyházi Galéria, a large family-run auction house around the corner from the Falk Miksa utca that holds frequent sales in the decorative arts.

Whittaker and Arrighi have worked as a team on eight films, but their locations and directors have constituted a moveable feast that has taken them all over Europe, Asia and Australia. It's a very different situation for Santo Loquasto, who lives in New York City and works on movies made in New York

continued on page 54





LEFT: Arrighi steps through the stained-glass doors of Nagyházi Galéria, a family-run auction house whose art and antiques exhibits change weekly.

ABOVE: "I usually do sketches and a model, then Ian and I hunt for things for a scene," she says. "You know the right piece when you see it," Whittaker adds.

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SETTING THE SCENE

BELOW: "We constantly go to museums to do research," notes Arrighi, who views Art Nouveau vases with Whittaker at the Museum of Applied Arts.



RIGHT: They unpack their finds for the commandant's office in *Jakob the Liar*. "We're creating a setting of discipline and 1930s opulence," says Arrighi.





LEFT: The Museum of Applied Arts, which has a glass ceiling, was built in 1896 in a pseudo-Oriental style.

BUDAPEST SOURCES

ANTIK ÉS MODERN EZÜST TÁRGYAK JAVÍTÁSA RESTAURÁLÁSA
Váci utca 52
36-1-118-2172
Porcelain, crystal and silver

ANNA ANTIKVITÁS
Falk Miksa utca 18–20
36-1-302-5461
Central European textiles and china

NAGYHÁZI GALÉRIA
Balaton utca 8 H-1055
36-1-131-9908
Decorative-arts auction house

continued from page 52

and its close environs. He has been responsible for the echt–New York look that pervaded Susan Seidelman's *Desperately Seeking Susan* (1985) and eighteen movies directed by Woody Allen, from *Crimes and Misdemeanors* (1989), *Manhattan Murder Mystery* (1993), *Mighty Aphrodite* (1995) and *Everyone Says I Love You* (1996) to *Zelig* (1983), *Radio Days* (1987) and *Bullets Over Broadway* (1994), for which he received Oscar nominations. He is also the designer for *Deconstructing Harry* (1997) and *Celebrity*, which is currently in production.

Although he has worked for other directors, Loquasto tends to stick with Allen, doing one film a year, while continuing to design for dance, stage and opera companies. "I'm very happy with the arrangement, because I don't have to deal with so many personalities. Woody is the writer and director, so it's completely his imagination. I'm not always thrilled by the project he brings me, but he makes the doing of it interesting."

Loquasto combs the New York metropolitan area for locations and props, and a regular stop on his itinerary is John Koch Antiques, an antic attic of furniture and bric-a-brac in Chelsea. Koch buys and sells from estates, and he enjoys the hodgepodge they yield. "Doing estate work is like mining for uranium," he says. "You don't always get period pieces. There can be tons of

continued on page 61

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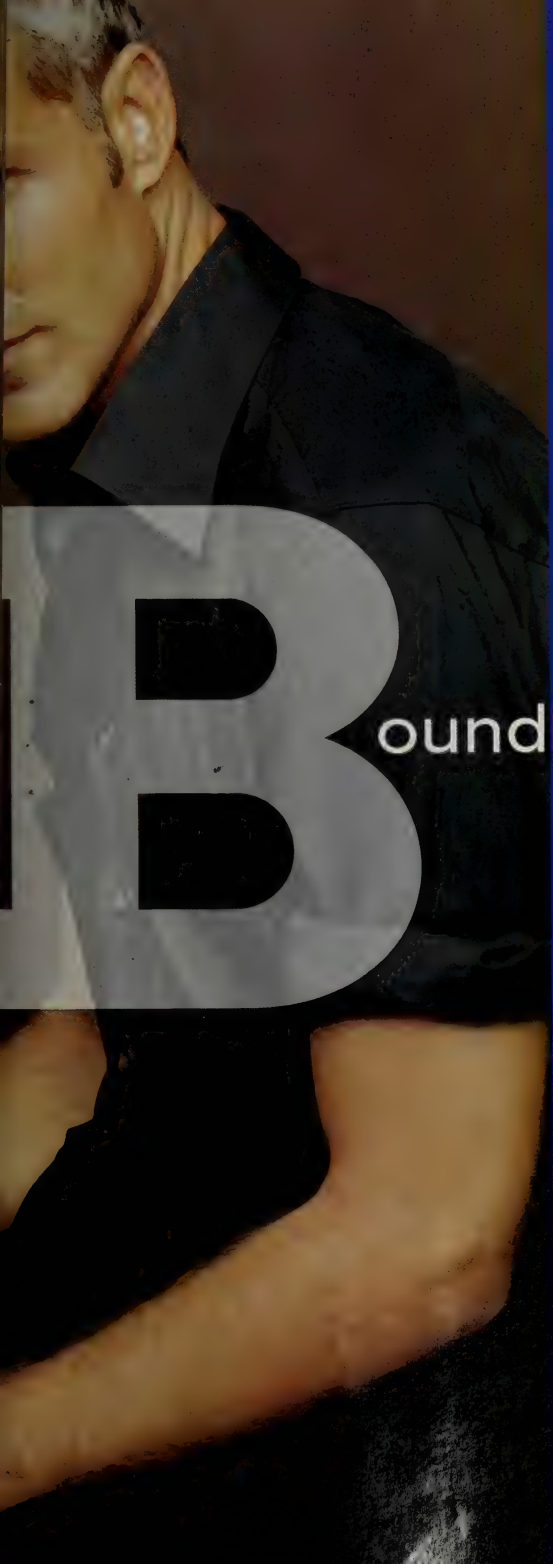
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SETTING THE SCENE

continued from page 54

dirt with a few nuggets. Only in this store would we have a stained-glass window and a wicker body bag, and a seventies cabinet next to a Victorian hall tree."

Koch is glad to acquire less-than-exquisite contemporary furniture, because it's perfect for television shows and movies requiring dressed-down or middlebrow interiors. He has supplied props for *Law & Order*, *The Mirror Has Two Faces* (1996), *The Ice Storm* (1997) and many Allen films, including *Everyone Says I Love You* (for which Loquasto bought an English sideboard). The first time Koch met Loquasto, he recalls with a smile, the designer came in to look at a dining room set. "Santo said, 'That's awful enough. It's perfect.' Remember that it's not about looking good. It's about looking real." The need to simulate reality is one reason Loquasto likes Koch's shop. "In buying from these estates, you can re-create a history without knowing it. You can pick three separate pieces in here and end up finding out that they all came from the same place."

From Chelsea, it's a quick taxi ride east to NoHo, where a host of antiques and secondhand furniture stores, especially those spotlighting mid-twentieth-century objects, have grown up on and around the wide thoroughfare of Lafayette Street. One store, 30 Bond—run by Patrick Moultney and Michael Lombardo—has sleek American and European pieces from the nineteenth and twentieth centuries, leavened with a sprinkling of country pine furniture. About one-fifth of 30 Bond's business involves rental and purchase from television and film companies; designers from *Spin City*, *Central Park West* and *Law & Order* have been clients, and by fortunate coincidence, *The First Wives Club* (1996) was filmed down the block. "Goldie Hawn," says Lombardo, "came in here, and she bought a ton of stuff for herself."

Loquasto purchased modern French furniture for Kirstie Alley's apartment in *Deconstructing Harry*, a stylistic anomaly for Allen films. "I worry about being predictable because I know Woody's preferences so well," Loquasto says, "but he's conscious of the need to bring variety to the look of his films." Asked why he thinks his inventory appeals to set decorators and other movie professionals, Moultney says, "They want pieces with clean, classic lines from every period, from sofas to chests to lamps. We try to find things that are simple, so people, not things, stand out." However, there's a flip side. "You think you're going to be a star through your furniture, and you don't even see it."

The understatedness of 30 Bond is a world away in thought and attitude from Second Hand Rose, a store that's been in business at various addresses and with ever-evolving inventories of objects since 1963 but that has always been over the top in whatever it has had to offer. Run by the irrepressible Suzanne Lipschutz, the shop is now on Duane Street, in the heart of Tribeca, and has three main emphases. The first, exotica from the days of British colonialism, turns the showroom into a Gothic grotto from which you expect Sydney Greenstreet and Peter Lorre to emerge, all fans and pith helmets. Second Hand Rose is the place to find furniture that the English were commissioning around the world at the turn of the century, particularly in its most extravagant pseudo-Oriental and pseudo-Moorish incarnations, dripping with curlicues and tassels. Or, as Lipschutz quips, "This is *White Mischief* furniture—I can offend anyone with it."

Her other passions are more archival. Since the 1960s Lipschutz has been buying up rolls of vintage wallpaper and linoleum. Most of her stock was manufactured in the United States between the 1890s and the 1960s, although she has Wiener Werkstätte and Art Nouveau rolls as well. She now owns thousands of vintage wallpaper patterns, and customers immediately recognize the stripes or florals or menageries from their own bedrooms in their parents' houses.

Lipschutz's clients have included Madonna and Barbra Streisand, and there is another flourishing constituen-

continued on page 64



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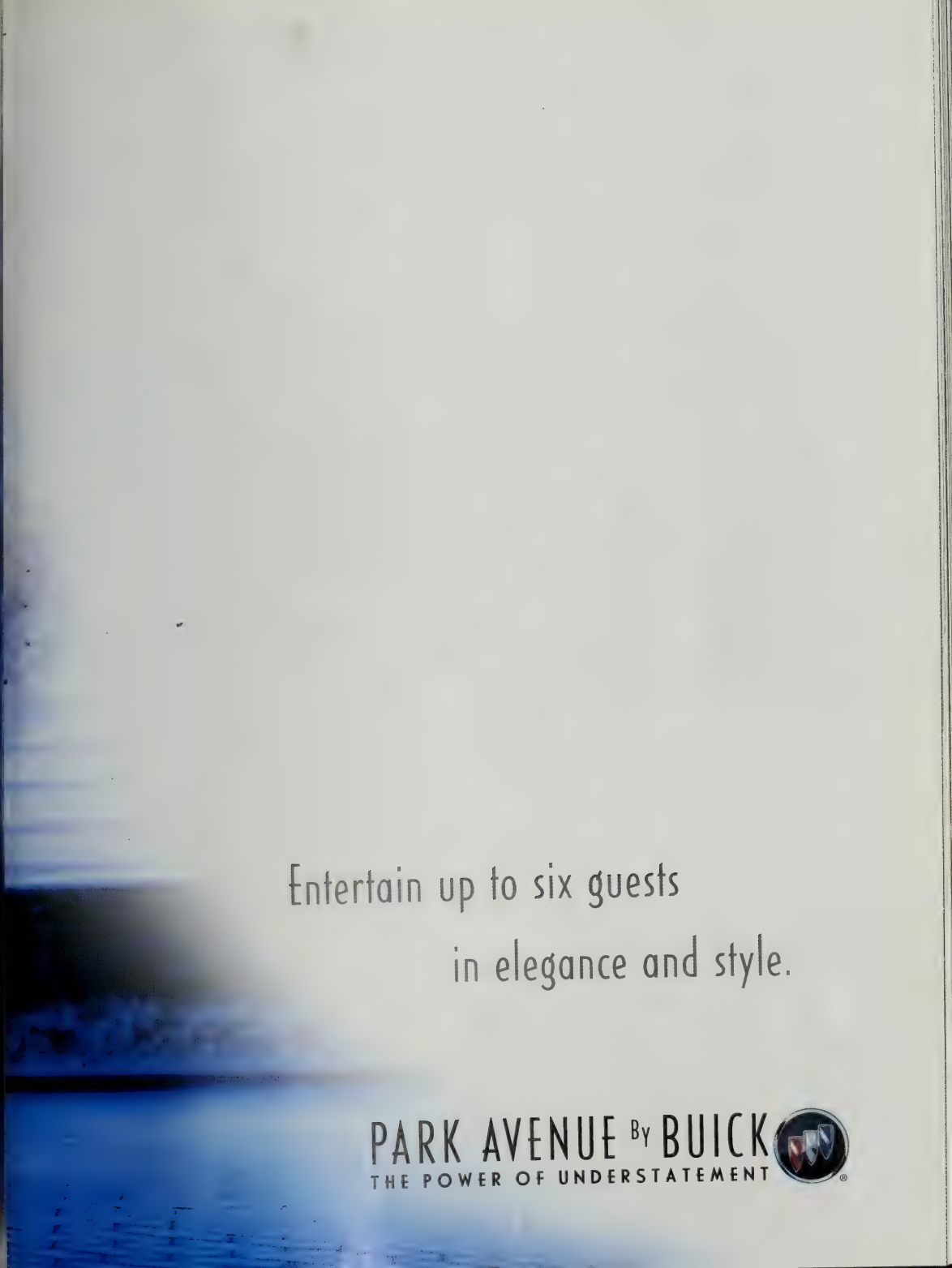
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SETTING THE SCENE

continued from page 61

cy in period and nostalgic films and television shows. "This is the wallpaper Sean Connery was killed in front of in *The Untouchables*," Lipschutz says, holding up a cream-colored roll dotted with green-and-brown scenes. A paper printed with baseball players made a guest appearance on *Seinfeld* in George's bedroom, and Depression-era and 1950s patterns were chosen by Loquasto for *Crimes and Misdemeanors*, *Radio Days* and *Celebrity*. Lipschutz's wallpaper and linoleum have also played a part in *Married to the Mob*, *Bull Durham* (both 1988), *GoodFellas* (1990) and *The Silence of the Lambs* (1991), and when a movie isn't shot in New York, she selects samples herself and sends them off to the production designer. "I have to know the personality of the people, their economic circumstances, their character and when they lived. I ask, 'Who hung the paper, and when did it go up?' These are big questions."

"There's not a movie that you do that you don't have to learn the world of it," says Richard Sylbert. "You have to start afresh." His devotion to mastering the universe of the script at hand and finding an overarching design concept for it has made him an eminent figure in Hollywood, with six Oscar nominations and two awards, for *Who's Afraid of Virginia Woolf?* and *Dick Tracy*. A designer sought by the industry's leading directors, he has worked with John Huston, Elia Kazan, John Frankenheimer, Sidney Lumet, Roman Polanski, Tony Richardson, Mike Nichols and Brian De Palma, and they and their peers continue to rely on him for his grasp of metaphor and understanding of the camera.

"When someone calls me, it's expected that I'll take a script and make it into a visually whole idea," says Sylbert. "With *Chinatown*, which was about water rights, my thought was that everything should reflect the drought. There would be no clouds in the sky, because if clouds were seen, it could rain. All the buildings would be Spanish, except for California bungalows; all of them were painted white. The interiors were the color of burnt grass, ranging from dry wheat to dark brown umber. You keep constructing this recipe and elaborating on it."

For *My Best Friend's Wedding*, which was shot on location in Chicago, Sylbert met several people who piloted him through local society. He also visited restaurants and event planners and hired one of Chicago's fanciest party services to help with the flowers, table arrangements and wedding tent. While researching *The Bonfire of the Vanities*, he had the late New York socialite Jerry Zipkin escort him through the Park and Fifth Avenue apartments of his friends. In the latter movie, Sylbert banked on the notion "that most Americans decide what stratum of society they're in," he says. "They know what their friends are doing, and they do the same thing. People pick clothes and décor to tell you where they are at that time. Sherman McCoy and his friends aspired to be English gentry."

Normally Sylbert does not confer with the actors about props or décor, and they don't tend to react to them, but sometimes charming exceptions occur. William Wright, the set decorator who dressed the set for Julia Roberts's apartment in *My Best Friend's Wedding*, says that during shooting he was informed by the wardrobe mistress that Roberts wanted to see him. "When Julia asked to talk to me, I didn't know what the problem was. Then she said, 'I can't tell you how much I love the furniture. This is the best set I've ever had as my own place, and I'm buying everything.'" And, Wright confirms, Roberts

> "The job is to construct a distinctive world. Unlike interior designers, we don't have a client, we have a script."

continued on page 66



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"The soul of the apartment is in the carpet"



In the last fifty years American Folk Art as an important art form has come into its own. Its focus on primitive imagery has enhanced the viewers ability to intellectually engage its symbols within the context of our nations history. Rug making, within this frame of reference gave a creative outlet to country women and fulfilled a household need.
The above pair of American Hooked Runners measuring 14' x 3' embodies a simple but sophisticated display of symmetrically placed circles on an intriguingly conceived background almost resembling a marbleized surface. The palette, although pale in definition emphasizes the mystery which lies within each circle. The feeling of the contemporary artist is ever present in the visual effect created by these pieces.

This gallery features an eclectic array of room size carpets and small collector pieces of outstanding merit in Oriental and European weaves.

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SETTING THE SCENE

continued from page 64

did buy twenty-five thousand dollars' worth of furniture and accessories.

Red Corner, a legal thriller with Richard Gere, took place in contemporary China, but it was shot in southern California, and a Beijing neighborhood had to be recreated on seven acres of land outside Los Angeles. The set demanded a gargantuan amount of building and importing (down to garbage cans and rusty bicycles), but Sylbert and Wright also patronized several dependable stores located, as Sylbert says, "in the designer belt in the Melrose district, from Melrose Avenue to Beverly Boulevard." He praises Kneedler-Fauchère in the "milk of magnesia building," the bright blue structure more formally known as the Pacific Design Center. "Wendy Kneedler's is one-stop shopping for contemporary sets," comments Sylbert. "She has spectacular wallpapers, fabrics and window coverings—and you always have to do window treatments on sets. She has seven rooms of contemporary and traditional furniture and accessories that you can mix and match easily." For *Red Corner*, Wright needed all kinds of reds for upholstery fabrics and draperies; Kneedler-Fauchère had the perfect red velvet, which was distinct from a perfect red silk damask, both of which he purchased in great quantities.

Trent Antiques and Hideaway House Antiques, Sylbert says, "carry wonderfully upmarket pieces that are great for any movie in which you need to portray East Coast old money." Specializing in French, Italian and English furniture from the seventeenth through nineteenth centuries and Japanese and Chinese accessories, Howard and Dona Trent have an extensive and varied inventory, which ranges from a seventeenth-century Italian table and a pair of nineteenth-century Venetian blackamoors to a tobacco-leaf-patterned Chinese Export tureen and platter.

Hideaway House Antiques, run by Lisa Elliott Thomas, concentrates on French and English country furniture, and some of the pieces occupying strategic spots in the McCoy apartment in *The Bonfire of the Vanities* were rented from there. Objects from the shop were also seen in *The War of the Roses* (1989), *The American President* (1995) and *Space Jam* (1996).

"Since people don't have to live in our rooms," William Wright points out, "we place the furniture where the action is. The camera is what it's all about, but it only has one eye, so you can cheat a little." Similarly, Ian Whittaker remarks, "People always want to know about tricks of the trade that they can apply to their home. Well, the tricks are things you wouldn't want in your home—we pin up draperies, and sometimes we use painted canvas where you would want a rug." Knowing how far you can go is crucial, says Luciana Arrighi. "When things are wrong, they jar. Then someone in the audience gets distracted from the dialogue, and the whole scene is lost. Outsiders never realize the level of detail involved. Ninety percent of production design is below the surface. And what people do end up seeing may be out of focus." □


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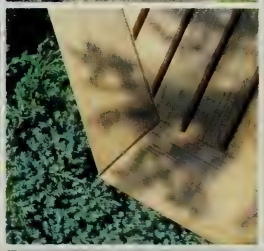
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ORIGINS OF THE *SUNSET BOULEVARD* MANSION

AN ACADEMY AWARD–WINNING DESIGN THAT BLURRED FACT AND FICTION

Text by Gavin Lambert
Photo Research by
Marc Wanamaker

IN A SENSE," ACCORDING TO Alfred Hitchcock, *Rebecca* "is the story of a house. The house was one of the three key characters." And in a sense his 1940 film created a trend, opening a decade that closed with Billy Wilder's classic *Sunset Boulevard* and included many other movies with houses as key characters, most notably *Gaslight* (1944), *The Spiral Staircase* (1945) and another classic, Orson Welles's *The Magnificent Ambersons* (1942).

All these houses were large (although the complete Manderley in *Rebecca* was a miniature) and dramatically isolated. Manderley commands a stretch of Cornish coast otherwise as empty as the northern shores of Alaska. Studio fog (a bit too much of it) shrouds the house of *Gas-*

continued on page 72



RIGHT: Gloria Swanson and William Holden, stars of *Sunset Boulevard*, perform a scene at 4201 Wilshire Boulevard, the location used as Norma Desmond's mansion.





LEFT: The 1924 residence, which had belonged to J. Paul Getty, fulfilled the script's requirement for a grandiose Italianate structure.

ABOVE: "The house had everything we needed but a swimming pool," recalls director Billy Wilder. Paramount constructed one in the rear.


GUCCI
dog
florence milan new york paris london berlin tokyo hong kong

ORIGINS OF THE *SUNSET BOULEVARD* MANSION



LEFT: A leaded-glass window that Dreier found in Paramount's prop department is set above the staircase, which Gloria Swanson descends in the dramatic final scene.

continued from page 70

light. The other three stand alone, grand or mysterious mansions, no neighbors visible on either side. But like the magnificent Amberson home ("the pride of the town—sixty thousand dollars for the woodwork alone!"), Norma Desmond's ornate villa has an extra dimension. It's a dream image, destined to melt into thin air like Prospero's gorgeous palaces and solemn temples.

For Wilder, as for Welles, production design played a vital part in creating this extra dimension. *Sunset Boulevard* was a Paramount picture, and since 1924 Paramount pictures had been designed or supervised by Hans Dreier. Born in Germany, an architect who became an assistant art director at the UFA studios, Dreier was one of many European talents imported by Hollywood in the early twenties. He began working at Paramount when Ernst Lubitsch invited him to design *Forbidden Paradise* in 1924 and remained there for the rest of his professional life. In addition to designing several more Lubitsch movies, he worked for Josef von Sternberg (*Underworld* [1927], *The Last Command* [1928], *Morocco* [1930]) and in 1933 was appointed head of the studio's art department. From then on he supervised all of Paramount's major films, personally designed some of them (*Trouble in Paradise* [1932], *The Scarlet Empress* [1934], Wilder's *Double In-*

continued on page 82



The interiors, which a production memo stipulated be "enormous, musty and somber," were designed by Hans Dreier and built on the Paramount lot. RIGHT: The entrance hall was larger than that of the Getty house.

ART WHEELS

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NORTHEAST

The Philadelphia Antiques Show

Saturday-Wednesday, April 18-22 (special preview April 17), 103rd Engineers Armory, 33rd & Market Sts., Philadelphia, PA

(215) 387-3500

A top-of-the-line show with museum-quality American antiques that encompass silver, marine paintings, books, and American Indian pieces as well as fine furniture. A special exhibit highlights painted, grained, stenciled, floral and gilded furniture from every design period of the 19th century.



Brimfield Antiques Fair

Tuesday-Sunday, May 12-17, Rte. 20, Brimfield, MA

(413) 283-6149

Fields on both sides of Rte. 20 are filled with 4000 dealers in a series of shows that opens on different days all through the week. Whether you want a painting, country furniture, old musical instruments, a vintage Schwinn bike, collectible license plates, fine china, or Depression glass, you'll find it here. Dealers from all over the country as well as England and France turn up to buy. ***Getting there:*** *1 hour from Boston, 4 hours from New York City by way of Sturbridge.*

Stormville Airport Antique Show and Flea Market

Saturday-Sunday, May 23-24, Stormville Airport, Rte. 216, Stormville, NY

(914) 221-6561

One of the first big shows of the season—it's crowded, so get there early. You can start buying while the dealers set up Saturday morning. They'll be unpacking good furniture, glassware, books, china, and all kinds of collectibles; there's also an arts and crafts section, pony rides and games for the kids. ***Getting there:*** *1½ hours from New York City via the Taconic to the Fishkill exit to Rte. 216.*

Farmington Antiques Weekend

Saturday-Sunday, June 13-14, Town Farm Rd., Farmington, CT

(508) 839-9735

Here's where dealers head to find garden furniture and decorations like fountains, cast iron and granite pieces, architectural remnants. Lots of quality American country furniture too, as well as paintings, quilts, old linens and more from over 600 dealers under tents. ***Getting there:*** *2 hours from New York City via Rte. 84, exit 39.*

Wilton Outdoor Antiques Marketplace

Saturday-Sunday, June 20-21, the "meadow" north of Wilton High School, Rte. 7, Wilton, CT

(203) 762-3525

More than 200 exhibitors display their 18th, 19th, and early 20th century antiques in room settings under tents. A wide range of prices for everything from American country furniture to fine ceramics, folk art to Art Deco pieces. ***Getting there:*** *1¼ hours from New York City via I-95 or the Merritt Parkway.*



Portland Book, Print, and Paper Show

Sunday, June 21, Portland Exposition Building, 239 Park Ave., Portland, ME

(413) 528-2327

The Maine Antiquarian Booksellers buy all winter for this show which launches the summer season, so you'll find great books as well as intriguing old documents, antique maps, quality prints and other ephemera, not to mention sustenance in a Maine lobster roll. ***Getting there:*** *1½ hours from Boston on I-95 to 295, exit 5.*

SOUTH

Metrolina Exposition Flea Market Extravaganza

Friday-Sunday, March 20-22, 7100 Statesville Rd., Charlotte, NC

(704) 596-4543

The extravaganza: 6000 dealers offer good antique furniture, glassware, china, quilts, vintage linens, even rugs. One building is devoted to Art Deco, another to garden furniture. Outside, look for quirky bits and country pieces. A smaller market takes place here the first weekend of every month year-round.

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American Masters: The Mid-Atlantic Crafts Show

Saturday-Sunday, April 4 -5, Arsht Hall, University of Delaware, 2700 Pennsylvania Ave., Rte. 52, Wilmington, DE

(302) 655-7161

American craftsmanship at its best from 60 well-known artisans. You'll discover traditional and contemporary folk art, including birdhouses for the garden, pottery, and beautifully detailed handcrafted furniture. A bonus: no sales tax in Delaware. ***Getting there:*** *2 1/2 hours from New York City, 45 minutes from Philadelphia, 1 hour from Baltimore via I-95.*

Oatlands Hunt Country Antique Fair

Saturday-Sunday, April 25-26, Oatlands Plantation, Oatlands Plantation Lane, U.S. 15, six miles south of Leesburg, VA

(703) 777-3174

Amidst the rolling hills of Virginia Hunt Country, dealers set up under white tents on the lawn of this gracious 1803 mansion. Worthwhile hunting grounds for Native American and Russian antiques; 18th to 20th century American and Continental furniture; Oriental and Persian carpets; vintage textiles; even decoys! Especially strong on garden pieces and architecturals (columns, capitals, moldings, etc.). ***Getting there:*** *40 minutes from Washington, DC, via Dulles Toll Road to U.S. 15.*

First Monday Trade Days

Sunday-Monday, May 2-3, Broad Street Courthouse, Scottsboro, AL

(205) 574-4468

This outdoor show runs May through December (it's cancelled if it rains). Although most of the 300 dealers sell antiques and collectibles, there are clothes and crafts, too. Lots of glassware, quilts, old tools, and furniture are displayed side-by-side with favorite yard sale items. ***Getting there:*** *2 1/2 hours from Birmingham, 1 1/2 hours from Chattanooga, 45 minutes from Huntsville.*

New Orleans Auction Galleries, Inc.

Friday-Sunday, May 15-17, 801 Magazine St., New Orleans, LA

(504) 566-1849

An auction of properties from grand old Southern estates. High-quality carpets, silver, interesting documents and rare books, as well as Continental and American furniture will be put on the block. Viewing time and catalog available in advance.

WEST

Rose Bowl Flea Market

2nd Sunday of every month, 1001 Rose Bowl Dr., Pasadena, CA

(310) 587-4411

A tradition in the L.A. area, as movie stars and ordinary folk scout the wares of 2000+ dealers. Head right at the entrance for vintage jeans or "new crafts," left for "antiques" and yard sale goodies. Lots of Fiestaware and other American Art pottery, a smattering of 50's-style furniture, plus miscellany from antique bottles to old fire buckets.



Art and Design of the 20th Century

Friday-Sunday, May 8-10, Santa Monica Civic Auditorium, Main St. & Pico Blvd., Santa Monica, CA

(310) 455-2886

More than 80 dealers from the U.S. and Europe provide shoppers the best of the 20th century. Art Deco, Moderne, Machine Age, Art Nouveau, and Bauhaus furniture and decorations are featured, along with art by Cubists and Pop Artists.

Annual Elk Antler Auction

Saturday, May 16, Town Square, Center St., Jackson Hole, WY

(307) 733-3316

Horn in on the action to purchase antlers for jewelry, furniture, or as decorative items. Elk antlers collected by the Boy Scouts are offered first at about $10-$12 per pound, followed by those from moose, big horn sheep, and deer that have been shed by the animals and gathered in the woods. Viewing starts at 6 a.m. as horns are unpacked; auction at 10 a.m. ***Getting there:*** *5 hours from Salt Lake City via I-15 to Rte. 2020 to Alpine, Wyoming.*

America's Largest Antique and Collector's Show

Saturday-Sunday, May 16-17, San Francisco Cow Palace, 2600 Geneva Ave., Daly City, CA

(503) 282-0877

If you collect toys, make sure to catch this show. Offerings from the 650 dealers also include crystal, sterling silver pieces, costume and estate jewelry, Western memorabilia, collector's items like lunch boxes, as well as vintage linens and some Mission-style furniture. ***Getting there:*** *10 minutes south of San Francisco on Rte. 101 to Cow Palace exit.*

Note: Some fairs offer early buying hours or special previews. For more details and times, please call the phone number provided for each location.

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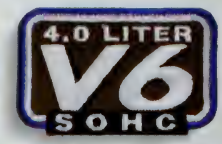
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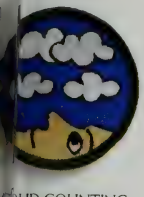
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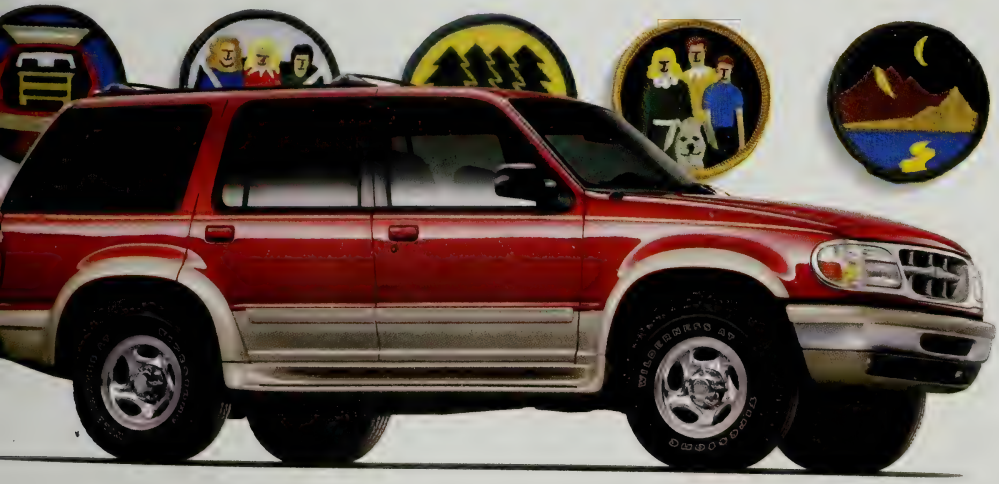
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America's Largest Antique and Collectibles Show

Saturday-Sunday, June 6-7, Tacoma Dome, 2727 East D St., Tacoma, WA

(503) 282-0877

A sister show to the one in San Francisco, but even larger. The spotlight is on furniture rather than toys here; you'll also find a wide assortment of glassware, jewelry, autographs and collectibles.

Old Glory's Country Fair

Saturday-Sunday, June 20-21, Lakewood Heritage Center, 797 So. Wadsworth Blvd., Lakewood, CO

(303) 838-4600

A family event on the edge of Denver. Over 100 dealers sell country primitives—furniture, quilts, bowls and baskets—as well as handcrafted folk art ranging from architecturally-inspired birdhouses to angels. Music, country food, and face painting keep kids amused.

MIDWEST

The Chicago International Antiques and Fine Art Fair

Friday-Sunday, May 1-3, The Merchandise Mart, 200 World Trade Ctr., Chicago, IL

(800) 677-MART

Among the major events of the year, this show includes antiquarian books; fine paintings, posters, and prints; photography; Asian arts and antiques; tribal and American Indian art; antique and designer jewelry; furniture from the 19th and 20th centuries; vintage textiles and more.

The North Shore Folk Art Show

Saturday-Sunday, May 2-3, Blomquist Gym, 617 Foster St., Evanston, IL

(847) 475-8710

Whether you're looking for primitive or funky contemporary pieces of American folk art, this is the place. Wood carvings, painted furniture, handsome pottery, and lots of garden-related items (including a three-tiered birdbath sculpture fashioned from found objects like hubcaps) might be on view. ***Getting there:*** *25 minutes from Chicago via Lake Shore Drive or 94 to Old Orchard exit.*

Centreville Antiques Market

Sunday, May 3, St. Joseph's County Fairgrounds, Rte. M86, Centreville, MI

(312) 227-4464

Several times a year more than 600 dealers meet here to sell antiques, fine art, and quality collectibles—all of which are guaranteed to be at least 20 years old. A good spot for prints, a variety of furniture, glassware, vintage fabrics. ***Getting there:*** *2 1/2 hours from Chicago, 2 1/2 hours from Detroit on M86.*

Sandwich Antiques Market

Sunday, May 17, The Fairgrounds, Rte. 34, Sandwich, IL

(312) 227-4464

Dealers and serious collectors frequent this market for high-quality 19th and 20th century antiques and collectibles. The 500 dealers sell primitive and high country furniture as well as Art Deco pieces and lots of architecturals and smalls (little decorative items). ***Getting there:*** *1 1/4 hours from Chicago on Rte. 188.*



Annual Antique Show and Flea Market

Saturday-Monday, May 23-25, Vick's Corner, Hwys. 9 and 86, four miles west of Spirit Lake, IA

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ORIGINS OF THE *SUNSET BOULEVARD* MANSION





LEFT: The dining room fits Wilder's description of the interiors as "stuffy elegance." The film won an Academy Award for art direction.

continued from page 72

demnity [1944]) and created the sophisticated, opulent "Paramount look." But although his assistants and associates remembered Dreier as a great teacher and "our presiding genius," he was essentially a loner who spent hours in his office, watched by the devoted studio cat as he smoked a cigar while sketching in charcoal and ink on yellow paper.

For Dreier, *Sunset Boulevard* became not only a technical and imaginative challenge but an ironic farewell to the Hollywood he first knew. "I had landed myself in the driveway of some big mansion that looked rundown and deserted," says the offscreen voice of Joe Gillis (William Holden). But the movie shows no more than the entrance to a driveway in the "rustic" Holmby Hills section of Sunset Boulevard. This one, in fact, led to the first house that Vincente Minnelli and Judy Garland had lived in after their marriage; but like all the other houses in the area that were "screened from the street by bushes and trees," as the script specified, it didn't look right for Norma Desmond. So the next shot shows Gillis staring at a mansion on Wilshire Boulevard at Crenshaw, in midtown Los Angeles. In 1924 twenty-five rooms and two acres of land had cost William Jenkins, a former United States consul in Mexico, $250,000. But only a year later he went back to Mexico, and 4201 Wilshire stood empty for so long that it was nicknamed "the Phantom house." Finally J. Paul Getty bought it in 1936, later assigning it to one of his wives as part of a divorce settlement.

continued on page 84

ABOVE: Although the script called for a swan-shaped bed, Dreier found one—used by Dolores Del Rio in *Madame Du Barry*—in the form of a gondola.



RIGHT: Photographs of Gloria Swanson during her heyday, borrowed from the actress's personal collection, were arranged throughout the living room.

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ORIGINS OF THE *SUNSET BOULEVARD* MANSION

continued from page 82

The script described Norma Desmond's mansion as a grandiose Italianate structure, mottled by the years, and 4201 Wilshire lacked only a mottled swimming pool. When Mrs. Getty agreed to rent the house to the studio, she allowed Paramount to build a pool but stipulated that if she didn't like it, the studio would have to pave it over. (As it turned out, she liked it.) But although 4201 Wilshire contained a suitably imposing staircase, living room and bedrooms, Wilder needed more freedom of camera angles and movement than shooting in an actual house would permit, and Dreier created all the interiors in the studio.

As his assistant he chose John Meehan, exceptional among his assistants (previous ones had been Hal Pereira, Robert Boyle, Boris Leven) for the unexceptional quality of his work when he graduated to designing on his own. So Dreier's imagination may safely be credited with not only the stunningly pretentious rooms and staircase but the ironic, nostalgic, appalling and touching choice of props. The screenplay demanded a pipe organ in the entrance hall, a living room crowded with furniture "which looks like crappy props from the *Mark of Zorro* set" and the star's "great, unmade bed in the shape of a swan." Dreier found them all in Paramount's prop storage department, although a gondola replaced the swan as the motif of Norma Desmond's bed. This was an item acquired from Warner Bros., which had used it for the 1934 *Madame Du Barry*, with Dolores Del Rio. And to accommodate Norma's line, "Valentino said there's nothing like tiles for a tango," Dreier copied the tiled floor of the Jenkins house for the living room, which becomes a ballroom on New Year's Eve.

Other treasures from the prop department included a Louis XV sofa; an imitation Spanish colonial armoire; a giltwood piano, with a decorative frieze, made in Paris in the 1880s; "medieval" sconces; "classical" statuary; a "Venetian baroque" torchère; a telephone concealed in an Art Nouveau lamp base; assorted chinoiserie and tapestries; a stained-glass window; and a series of pier mirrors with elaborate ormolu frames that reflected (as did the endless silver-framed photographs of Norma as a silent-movie actress and her mirrored dressing table shaped like an altar) the star's unrelenting narcissism.

Seamlessly matched with the studio scenes were the 4201 Wilshire exteriors, the section of driveway at the approach to the house, and the pillared main entrance, with its glimpse of a pillared hall; the garden first de-landscaped to make it appear neglected, then restored; the pool first empty and rat infested, then renovated; and the garage, with its Isotta Fraschini. This immense classic car, rented for the movie, was fitted with new leopard-skin upholstery and a gold-plated telephone for Norma to communicate with her chauffeur.

Wilder also shot scenes on various Los Angeles locations, notably Schwab's Pharmacy, Bullocks Wilshire department store and Paramount studios, their sharp realism a telling contrast to Norma's dreamworld of the twenties. Another link between past and present was provided by Gloria Swanson. Wilder's script collaborator, Charles Brackett, had originally conceived the story as a romantic comedy about a former star who succeeded in making a comeback. This didn't suit the darker vision of Wilder, who imagined her as a grotesque recluse. But he was unsure how to develop the story until D. M. Marshman, Jr., a *Life* magazine journalist, suggested that the star should fall in love with a younger man, a down-on-his-luck screenwriter living as much in the Hollywood present as Norma lived in the Hollywood past. When the story was still in treatment form as a comedy, Wilder offered the role to Mae West, who was horrified at the idea of playing a star in need of a comeback. Later, Pola Negri and Mary Pickford were horrified at the idea of playing a grotesque recluse. Finally George Cukor suggested to Wilder that he cast Gloria Swanson.

Now, of course, it's impossible to imagine the movie without her. Not only because of the heroic flair she brought to the role but because of the touch of Pirandello she added. The fact

continued on page 86

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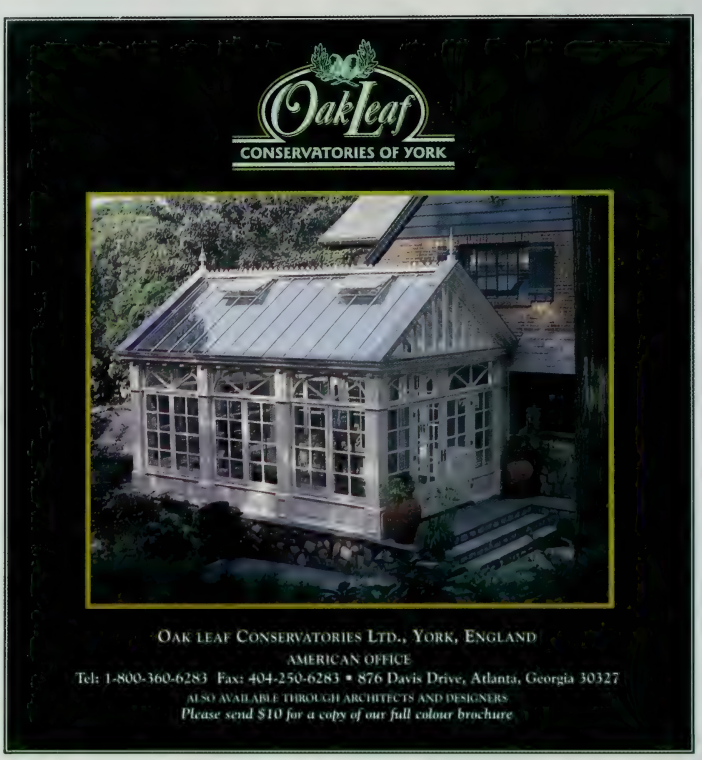


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SUNSET BOULEVARD

continued from page 84

that all those photographs from Norma's past are photographs from Swanson's past makes the line dividing illusion and reality grow very thin; and it grows even thinner when the excerpt from a Norma Desmond silent movie is an actual Swanson silent movie: *Queen Kelly* (1928), directed by Erich von Stroheim, who plays Norma's majordomo, former husband and director.

At the Hollywood premiere of *Sunset Boulevard* in the spring of 1950, an even more deranged relic of the silent era was indignant. "None of us floozies was ever that nuts," Mae Murray declared, but the great Barbara Stanwyck was so deeply affected that she knelt in public homage to Swanson. Ironically, Stanwyck was making a western for Paramount at the time, and for *The Furies*, the living room and staircase set of *Sunset Boulevard* had been restyled in sagebrush Victorian as the interior of cattle rancher Walter Huston's home. And a year later, after Dreier and Meehan had won Academy Awards for best black-and-white art direction, Dreier designed his last film before retiring: *A Place in the Sun*, for which he remade his own set into the town house ballroom where Elizabeth Taylor danced with Montgomery Clift.

By 1955 the Getty property had once again become "the Phantom house," unoccupied for three years, its landscaping overgrown, its pool empty. This made it an ideal exterior location for the deserted mansion where James Dean, Natalie Wood and Sal Mineo took refuge in *Rebel Without a Cause*. And then, in 1957, the house was demolished to make way for the high-rise headquarters of the Getty Oil Company. But a few years ago the company vacated the building, and in what Norma Desmond might have called "a final turn of the Cosmic Wheel," nothing at all remains of 4201 Wilshire's dramatic past. □

Seamlessly matched with studio scenes were the Wilshire exteriors.





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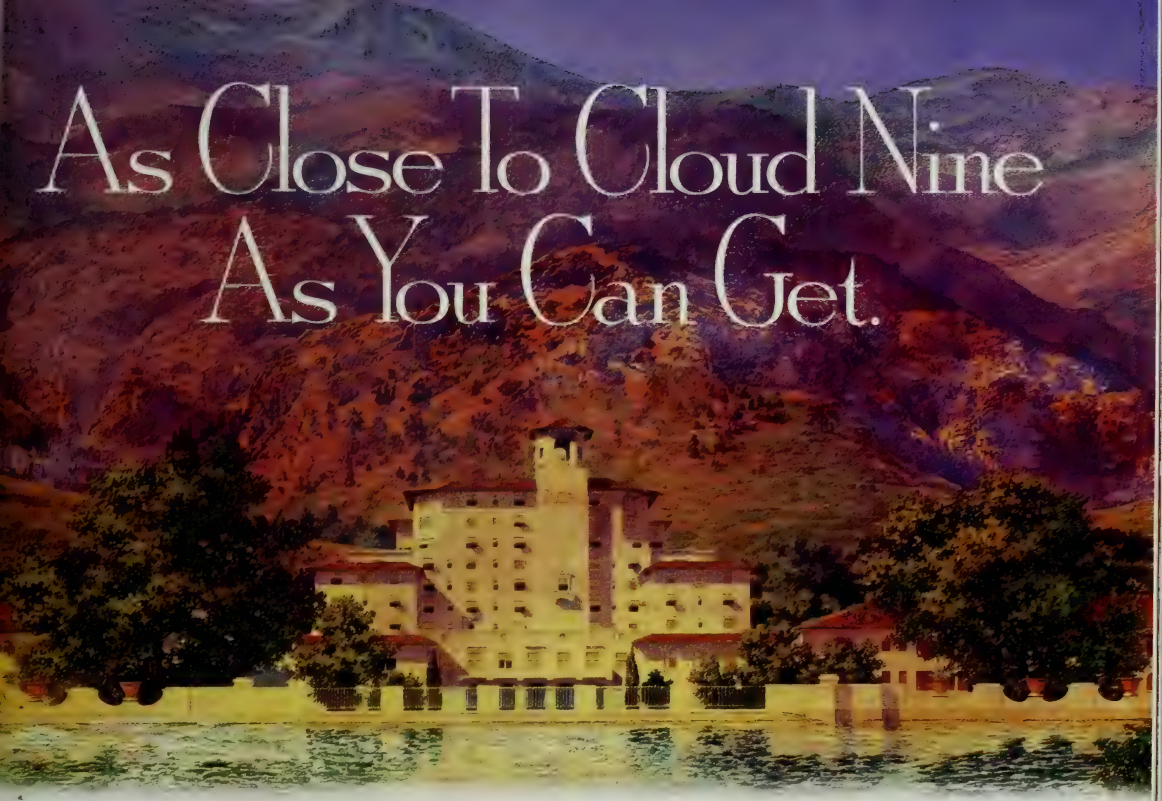
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COSTUME DRAMA IN ROME

THE TIRELLI STUDIO WEAVES MOVIE MAGIC

Text by
Elizabeth Helman Minchilli
Photography by
Francesco Venturi



Dino Trappetti, director of Tirelli Costumi, a studio that creates costumes for film and theater, stands next to an ensemble designed by Piero Tosi in 1971 for *Death in Venice*.

In the relatively short space of thirty years Tirelli Costumi has become an Italian legend. It is at this studio, which is tucked away in Rome's Prati neighborhood, between the Vatican and the Tiber river, that skilled artisans craft some of the world's most beautiful costumes for film, opera and theater. The brainchild of Umberto Tirelli, it began by creating costumes for two of Italy's best-known film directors, Luchino Visconti and Federico Fellini, in the 1960s and 1970s. The firm has made costumes for more than sixty films—many of them Oscar winners—including, most recently, *The Age of Innocence*, *The English Patient*, *Amistad* and *Titanic*.

In the mid-1950s Tirelli was employed by a fabric shop in Milan when he asked a friend who worked at the opera house to get him a job there. Fascinated by the drama that was going on both in front of and behind the curtain at La Scala, Tirelli watched rehearsals and grew to know the people involved in putting on the extravaganzas. His boundless energy and enthusiasm caught the attention of Luchino Visconti, who was directing a production of *La Traviata*. The director persuaded him to open his own costume studio in Rome, where Italy's film industry was based. Drawing together the best artisans the city had to offer, Tirelli set up shop and soon gained a reputation for excellence that continues today.

Dino Trappetti was Tirelli's business partner from the beginning. Yet it was not until Tirelli's death in 1990 that Trappetti assumed directorship of the *sartoria*, or clothes-making studio. His early career in public relations, for cinema as well as theater, prepared him for a job in which he collaborates with designers from around the world. "You must understand," explains Trappetti, "we do not design the costumes. We work side by side with costume designers to bring their designs and ideas to life."

Designers arrive at Tirelli Costumi, garment sketches in hand. Bringing the watercolors to life is the job of the thirty people working at the *sartoria*. Trappetti sits down with the designers and the craftspeople, and together they choose the fabric. "Although we use a lot of Italian fabrics, we often commission material from Hopkins, in England," says Trappetti, pointing to a bolt of the firm's delicately printed silk, a reproduction of an eighteenth-century document. The patterns are then drawn, fabric is cut, and all the details are carefully crafted to match the period. "What I love about Tirelli," says Academy Award–winning costumer Gabriella Pescucci, "is that Dino and everyone who works there understand immediately the effect I'm after. There's al-

continued on page 92

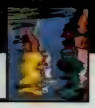
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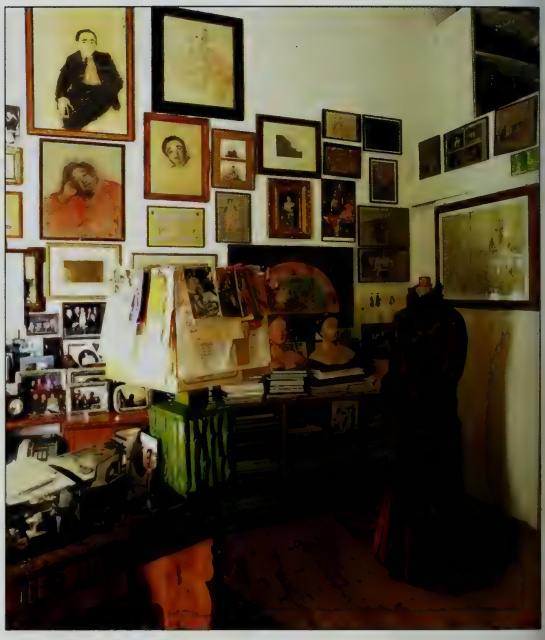
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COSTUME DRAMA IN ROME



ABOVE: Tosi designed a gown for Luchino Visconti's 1963 *The Leopard* that was re-created for a 1996 theatrical production of the same name.



BELOW: A dress worn by Michelle Pfeiffer in *The Age of Innocence* was designed by Gabriella Pescucci, whose costumes for the 1993 film won her an Oscar.

continued from page 90

most a telepathic communication that's essential to the success of my work."

The interiors of the turn-of-the-century building reflect the special collaboration between the visiting designers and the resident artisans. The walls are hung from floor to ceiling with original sketches by dozens of costume designers. One room is dominated by the whir of sewing machines, another by the quiet murmur of women gathered around a table, busily embroidering lengths of velvet. Yet another room, damp and cold, is dedicated to the dyeing and washing of fabrics. "It's rare that a designer is satisfied with a color that comes straight from the factory," notes Trappetti. "We usually change it by a few tints." Since many of the costumes are headed for historical films, they are often given a patina of age, which may involve a light spray of dirt or actually burying the clothes in the garden for a few days.

Much of the fascination of the costumes produced by Tirelli Costumi can be traced back to Umberto Tirelli's passion for antique apparel. The firm's collection, which includes well over fifteen thousand garments and accessories, covers the past four hundred years of clothing design and is considered one of the most important private collections in existence. Costumers from all over the world come to study antique designs and techniques.

"Sometimes we lend a few of our oldest pieces," says Trappetti, holding up an eighteenth-century jacket and vest that were worn by F. Murray Abraham in the film *Amadeus*. "We were lucky that the jacket and vest fit, but we had to create the breeches from scratch, since they seldom survive the wear and tear of the original owner." So excellent is the craftsmanship, however, that it is difficult to tell the old from the new without Trappetti's guidance.

Though the costumes are used in productions in many countries, they come back to Rome once filming is done. "They remain our property," says Trappetti. "Our warehouses contain over one hundred thousand costumes from stage and screen." Many of these get used again and again, taking on a real patina.

continued on page 93



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COSTUME DRAMA IN ROME



continued from page 92

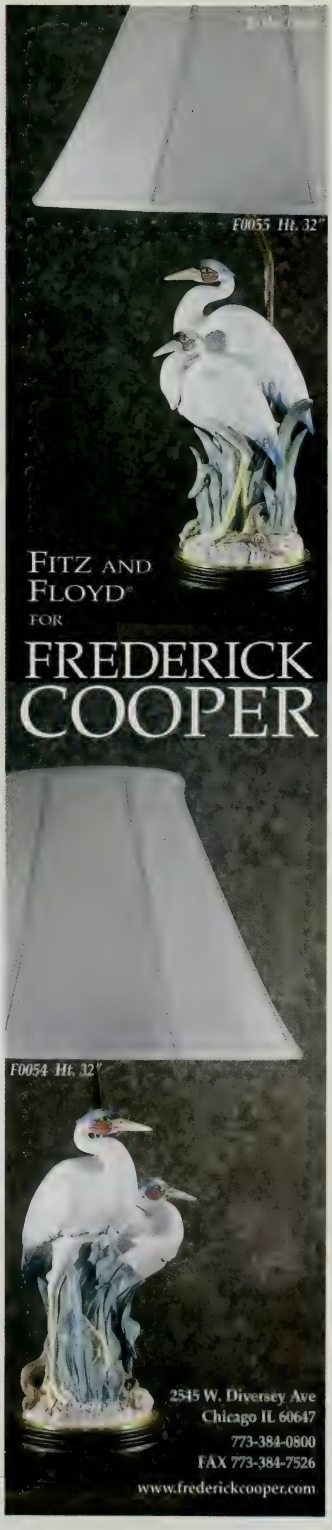
Some are lent to museum exhibitions, including ones at the Metropolitan Museum of Art in New York and the Louvre in Paris. The city of Rome is planning to inaugurate its newest museum in October. Dedicated to the history of clothes design, it will be named after Umberto Tirelli, and the core of its collection will be more than four hundred antique items donated by Tirelli Costumi.

Since Umberto Tirelli's death, Dino Trappetti has continued the tradition of welcoming costume designers from around the globe to come work with his staff of craftspeople. Though the heyday of Italian cinema is only a memory, the international film community keeps the scores of tailors, seamstresses and embroiderers working at full pace. □



ABOVE: Sketches spanning decades line the walls of Trappetti's office. The studio will be featured in the book *Private Rome*, due out this fall from Rizzoli.

LEFT: A dress designed by Academy Award nominee Maurizio Millenotti was worn by Sophie Marceau in the title role of last year's *Anna Karenina*.





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WISECRACKER WILLIAM HAINES

AN EARLY STAR WHO REDEFINED 1930S HOLLYWOOD STYLE

By William J. Mann







ABOVE AND ABOVE LEFT: Actor-turned-decorator William Haines remodeled his Hollywood house in 1926, changing it from Spanish to Colonial New Orleans style.

LEFT: The master of "Haines Castle," on a daybed in the living room. He designed the residence with architect James E. Dolena.

HOLLYWOOD'S LEGENDARY "DECORATOR TO THE STARS"—that's how William Haines is chiefly remembered today. And with good reason: For more than forty years some of the finest homes in the film colony and the world of high society bore his imprint. Everyone from Carole Lombard and Jack Warner to Lee Annenberg and Betsy Bloomingdale hired Billy Haines.

But what many don't know is that Haines's own house—a small but exquisite jewel on North Stanley Drive—was Hollywood's decorative showplace in the late twenties and early thirties. Those were the days when Haines was a popular movie actor—the screen's wisecracker and brash party prankster-about-town. When he unveiled his house in 1927, Haines surprised many of his contemporaries by revealing his signature style and precise taste.

Of course, Billy Haines was a man of many surprises. Even after becoming the number one box office attraction in 1930, he refused to play the studio game of photo-op dates and arranged marriages. Instead, he chose to live openly and unapologetically with his longtime partner, Jimmie Shields. Together, they became premier hosts, attracting the biggest names in Hollywood to their house.

It was a dream come true for the once struggling bond salesman who had grown up in the hills of Virginia. "I always longed for the day when I would have money enough to build a home in Georgian style and furnish it exactly as it should be," he would remember. After *Brown of Harvard* made him a star in 1926, that wish was fulfilled.

continued on page 100



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WISECRACKER WILLIAM HAINES



RIGHT: Guests were formally received in the pale green living room, where Louis XV bergères flanked a painted commode.

continued from page 96

He bought the house at 1712 North Stanley Drive, just off Sunset Boulevard, in September 1926. While most of the movie elite was heading to Beverly Hills, Haines opted to stay in the heart of Hollywood. He paid $20,500 for the plain, two-story Spanish-style house.

It might have been nothing special to look at, but Haines had a vision. He abhorred the pseudo-Spanish look that had been the rage of the teens and early twenties. Also, many of the town's décors made him shudder: Clara Bow's Ming Dynasty vases placed beside lamps from five-and-ten-cent stores; Valentino's piano draped in the shawl of some Spanish infanta.





ABOVE: For the dining room, Haines (right) combined Georgian-style plasterwork, Zuber wallpaper and a Sheraton table.

He determined to set a new trend with his own residence. Still standing today, it was built soundly, with deep foundations and heavy timbers. The solid construction attracted Haines, as it meant the house could withstand significant structural changes. For close to a year he worked with architects, including James E. Dolena, who designed houses for George Cukor and William Powell (see *Architectural Digest*, April 1990), and his style mentor Mitchell Foster, transforming the house into a unique blend of Colonial New Orleans and eighteenth-century England. A new white stucco exterior followed the graceful lines of old Louisiana. Inside, the simple elegance of an English manor house was reflected in low wainscotings, high ceilings and exquisite chandeliers. Fireplaces were added, and intricate moldings were carved to highlight particular rooms.

The house was completely furnished with antiques; Billy Haines had nothing but disdain for the starkly mod-

continued on page 106


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WISECRACKER WILLIAM HAINES



continued from page 100

ern MGM Art Déco look. He scoured the entire country and beyond for the right pieces: Federal beds, Chippendale chairs, Sheraton tables, a Hepplewhite secretary, Aubusson rugs and original artwork by eighteenth-century masters. Tallulah Bankhead called his ongoing project Haines Castle, which is how it came to be known.

It was much larger than it appeared from the street. A shallow flight of brick stairs led up to a white wood-paneled door with a knocker of solid brass. Past the door was the formal living room, with walls painted a cool Georgian green and carvings in gold leaf. Haines used the room as an eighteenth-century lord of the manor might have—to receive those guests not intimate enough to penetrate deeper into the house. The furniture combined Louis XV and more elaborate Venetian styles. With its high ceilings, it was an imposing room, as Haines wanted it to be.

Four low black-marble steps descended into the dining room. The space was

continued on page 110

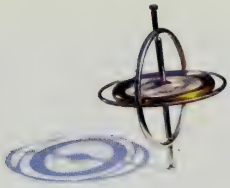


ABOVE: The Wisecracker, as Haines was called, entertained on an intimate scale in the English-style upstairs sitting room. He used knotty-pine paneling and chintz fabric.

"Why did I leave motion pictures for interior decorating?" he asked. "A very simple reason. Louis B. Mayer kicked me out." LEFT: The master bedroom's Sheraton canopy bed.



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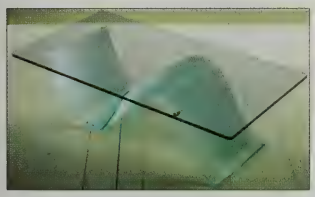


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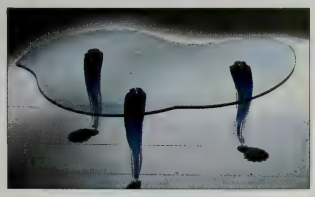
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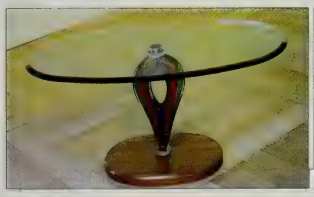




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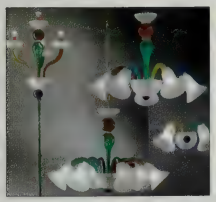


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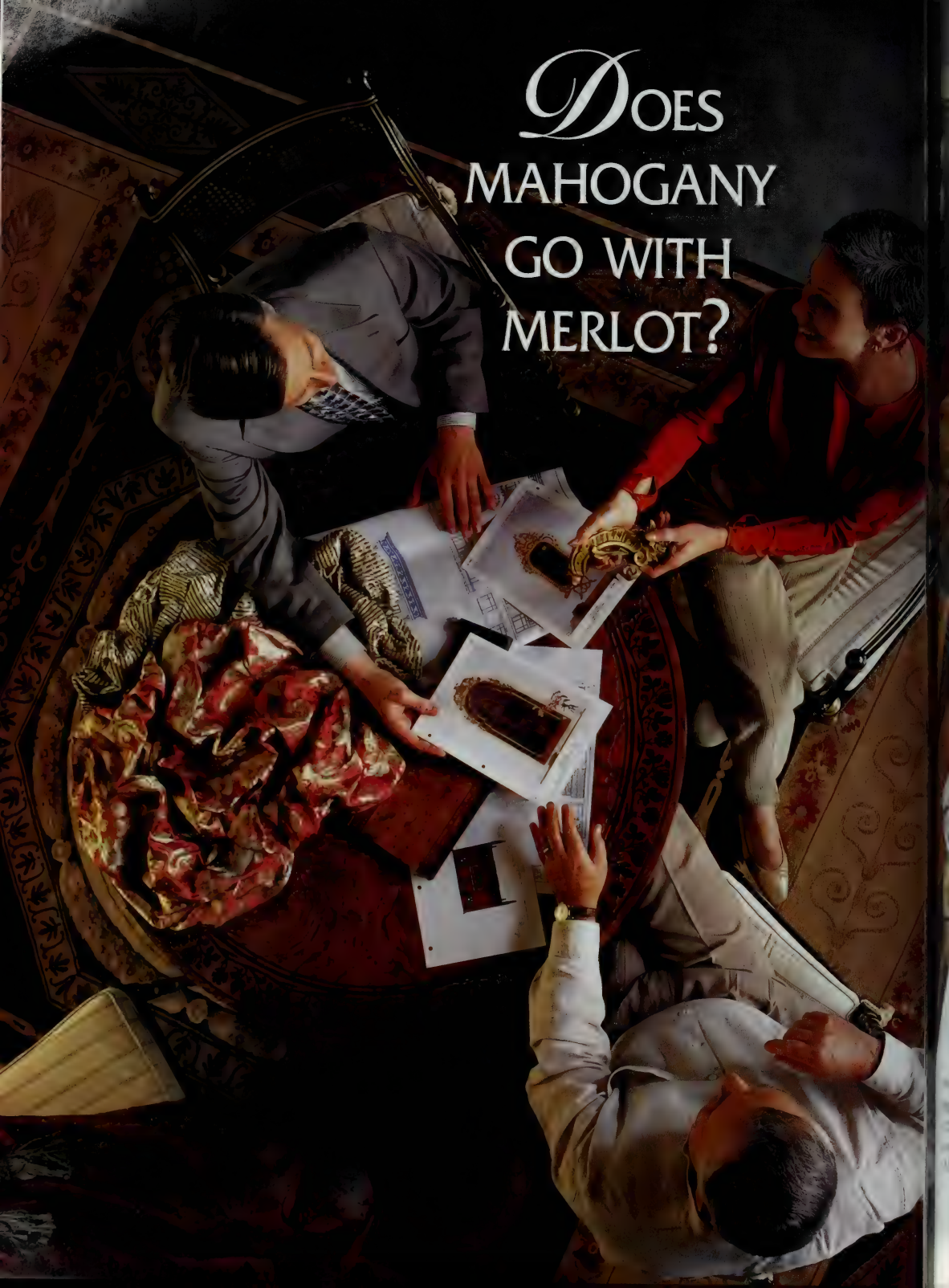
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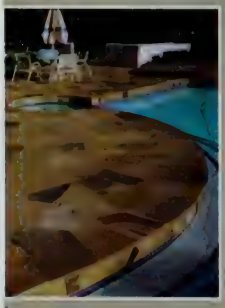
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WISECRACKER WILLIAM HAINES

continued from page 106

enlivened by Zuber wallpaper depicting palm trees in natural colors and a tan Aubusson rug partially covering a parquetry floor. Raspberry satin draperies set off the high-gloss Sheraton table and Directoire chairs.

The three bedrooms each contained canopy beds, highboys and Sheraton chairs. The Zuber wallpaper in the master bedroom was bright, gaily arrayed with flowers of many colors. The carpet was taupe velvet, the windows draped in green-and-gold taffeta. The dressing table was Chinese Chippendale topped by a Colonial American mirror. An exquisitely carved William and Mary walnut cabinet stood out against a plain ivory wall.

The centerpiece of the house was the upstairs sitting room, done completely in wood paneling. "Bill was one of the first designers to use knotty pine," remembers his brother Henry Haines. "When he did that room, he said the knotty pine wasn't knotty enough. So he had an artist draw more knots, to get just the look he wanted."

Several periods were blended into a harmonious whole in the room. Glazed-chintz chairs stood on a plush carpet of eggplant velvet. The draperies were also chintz, with a flower motif. A Chippendale sofa and a Hepplewhite secretary faced each other.

"When you do a home," Haines told the press, "you must do it with the feeling that it has been lived in for years. The rooms must look as if there might be a pair of carpet slippers beside a chair, and a pipe or two on the table."

The house was unveiled at a gala party in the summer of 1927, with his mother, Laura Haines, acting as hostess. Expecting a more lively affair, many Hollywood colleagues were startled to be received formally in the living room. They were surrounded by thousands of orchids and gardenias, which infused the house with a deep, hypnotic fragrance. Softly flickering candles added to the elegance of the occasion. They were all ushered into the dining room for a sumptuous meal, and those fortunate enough to be asked to stay later—Joan Crawford, Irving Thalberg, Norma Shearer, Eleanor Boardman, King Vidor and others—were treated to an after-dinner liqueur in the upstairs sitting room.

Reporter Samuel Richard Mook, after being escorted on a tour of the house, was left with two impressions of Haines. "At a party in someone else's home—boisterously gay, sometimes verging on the rowdy in his humor, Hollywood's best wisecracker. In his own home—the real Haines. Bill Haines, gentleman."

Dinner parties at the house became legendary. At one, Haines provided necklaces made of gardenias for all the female guests. Best of all, the soirees were egalitarian. Reporter Dorothy Spensley described a dinner at Haines's house where Hollywood society matrons sat alongside movie extras. Buck-toothed comedienne Polly Moran was always treated as regally as Constance Bennett or Claudette Colbert. "Bill reigned as supreme host over them all," Spensley gushed.

Yet despite the gentility, the wisecracker never disappeared entirely. Haines recalled, "I do like to give parties, and how I mix crowds! I remember one party at which I entertained some very down-at-the-nose society people. Polly was there and she had a swell time horrifying the proper dames. I had an ex-pugilist valet, probably the world's worst valet, but he was funny. Polly always called him Meadows. 'Meadows,' she said in a broad English accent, 'will you be so kind as to pass me some of those little sandwiches? Why, I cawn't take that one. It looks as if someone had nibbled on it and put it back.' And she glared suspiciously at everyone."

By the end of 1933, when the political climate had shifted in a post–Production Code Hollywood, Billy Haines would find himself out of a job at MGM. His days as one of screenland's most popular hosts came to an untimely close. Some trying years were ahead for him, but he emerged triumphant in his second career as a designer—thanks in no small part to the reputation he had carved out for himself by taking a plain Jane of a house on North Stanley Drive and turning it into a castle. □

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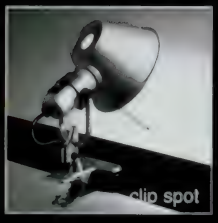
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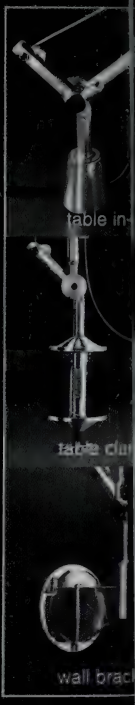
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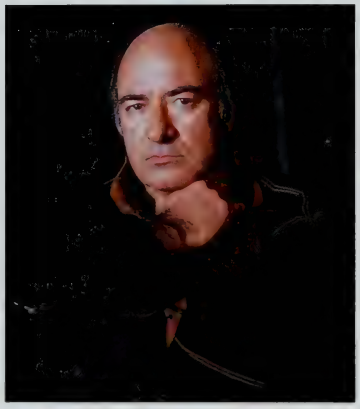
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GRAND ILLUSIONS FOR *MEET JOE BLACK*

DANTE FERRETTI'S LAVISH SETS ENRICH A NEW FILM

Text by Mitchell Owens
Photography by Phillip V. Caruso/Universal Studios





"I went to see every penthouse in New York I could get into," says production designer Dante Ferretti (above left), who created a Fifth Avenue triplex for the new movie *Meet Joe Black*.



ABOVE: Brad Pitt, who plays the mysterious Joe Black, and Anthony Hopkins, as business titan Bill Parrish, on the set for the latter's Manhattan apartment. TOP RIGHT: The living room.

ARTISTS AND ARCHITECTS, for the most part, like their work to last, to be admired across the decades, if not forever. And why not? It is gratifying to have something substantial to show off after all that investment of time, money and inspiration. Dante Ferretti's creations only have the appearance of permanence. Nothing he invents is intended to exist much longer than a few weeks, or a couple of months at most. The temporary nature of his extravagant craft is an occupational hazard that meshes happily with his shoulder-shrugging approach to design.

"I like to erase every time, everything I do," says Ferretti. Then he adds philosophically, "It's like a dream. In the morning you don't remember it. Sometimes it's better that way in movies, where dreams can easily become nightmares. Sometimes nobody likes the movie, so it's better to forget it all, start again and say, 'Okay, next.'"

A courtly Italian with a Friar Tuck chuckle, Ferretti is arguably the world's greatest interior designer. Alas, or perhaps luckily, all his clients are fictional. "It's better that way, because you get to make up everything about them," he says with a laugh. "And they don't have the chance to worry you about the bills."

Though he has a degree in architecture, "I never wanted to be much more than a production designer," he says. Ferretti has provided scene-stealing mise-en-scènes since the 1970s, when he created the sets for five films by Pier Paolo Pasolini, among them Maria Callas's only dramatic film, *Medea*. Since then, Ferretti's sets have been a

continued on page 126



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GRAND ILLUSIONS FOR *MEET JOE BLACK*

continued from page 124

staple of numerous theatrical releases in the last two decades: the claustrophobic eighteenth-century carriages and inns for Ettore Scola's *La Nuit de Varennes* (1982); an Edwardian ocean liner for Federico Fellini's surrealistic



LEFT: "We made Parrish a serious art collector with beautiful houses that function as status symbols," says Ferretti, who devised a dramatic staircase and *faux-marbre* floor for the entrance.

BELOW: "We needed a complex space for the double-height library because it's where he first hears Joe Black's voice calling him. The shelves are backed with glass and lights to add mystery."

Anthony Hopkins in *Meet Joe Black*—a romantic drama from Universal Studios, produced and directed by Martin Brest, that is scheduled for release this fall—Parrish is the very model of a modern plutocrat, a man whose financial power and industrial omnipresence capture the attention of a mysterious spirit (Brad Pitt) who comes to earth, in human form, to study the man but who ends up falling in love

continued on page 128



And the Ship Sails On (1983); the labyrinthine monastery in Jean-Jacques Annaud's *The Name of the Rose* (1986); the overstuffed brownstones in *The Age of Innocence* (1993); the crypts of *Interview with the Vampire* (1994); and the Rat Pack gambling dens of *Casino* (1995).

Recently, the cameras and klieg lights were trained on a Manhattan triplex, midtown office and sprawling estate in Newport, Rhode Island, that Ferretti created for Bill Parrish, a larger-than-life character whose broad outlines recall such business tycoons as Rupert Murdoch and Donald Trump. As embodied by

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GRAND ILLUSIONS FOR *MEET JOE BLACK*

continued from page 126

with his daughter (Claire Forlani). "This is one of the really rich men of the world," Ferretti says of Parrish. "He made it all, every single penny, himself: the magazines, the newspapers, the television network. He created himself from the ground up."

The dilemma that Ferretti was faced with, as in all his production work, was how to illustrate this deep biographical background without spending precious film time on historical explanation. The most difficult theatrical sets are those that make their point on a subliminal level, their carefully considered details bolstering the script's black-and-white words with

continued on page 134



LEFT: Ferretti, whose four Oscar nominations include one for *The Age of Innocence*, had a copy of a Balthus painting done for the master bedroom.

BELOW: "I drew a collage for the pool room's allegorical murals of Central Park based on José Maria Sert's actual murals in New York and Paris."





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GRAND ILLUSIONS FOR *MEET JOE BLACK*

continued from page 128

a visual subtext that gradually seeps into the viewer's consciousness. For Ferretti, it is all a matter of projection. "The script is most important, and I try to become the character. I change my skin every time, whatever the part. It's my job to provide the reality. Sometimes the research is very limited and you have to invent it, staying within the rules but developing your own fantasy."

Achieving that fantasy, however, often requires an environmental rewrite. In one of the early drafts of the screenplay—which was written by Ron Osborn & Jeff Reno, Kevin Wade and Bo Goldman—Bill Parrish lived in a town house, with a pool on the first floor. Ferretti, in search of a powerfully symbolic way to address Parrish's social and financial eminence, wanted more.

"I thought, Why not put the pool in the clouds so that the whole world is beneath his feet?" the designer says. "And then I thought, What about a penthouse, with the swimming pool on the top floor, with all of New York around him?" Putting the city at Parrish's feet, Ferretti realized, would emphasize the business magnate's distance from his fellow citizens and give him a certain Sun King stature, the star around whom the archipelago called Manhattan revolves.

A defunct armory in the Brooklyn neighborhood of Park Slope provided enough space for Ferretti and his crew to construct Parrish's penthouse, as well as his office. "It was bigger than a football field," says the designer. Crucial scenes were shot at Parrish's upstate New York country house—actually a seventy-five-acre estate built on Rhode Island's Narragansett Bay between 1896 and 1912 for Senator Nelson W. Aldrich, Nelson Rockefeller's maternal grandfather. But *Meet Joe Black* was filmed for the most part on the outer-borough soundstage.

"It was like *Kundun*," says Ferretti, who also designed the sets for Martin Scorsese's recent film about the childhood of the Dalai Lama. "Everybody said, 'Where did

continued on page 136



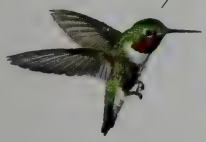
ABOVE: The living room in Nelson W. Aldrich's mansion in Rhode Island, which served as the country house. "It's a superb example of the French pavilion style, with elements of Versailles."



RIGHT: The actors at a dinner party at the estate. "We used reproductions of Hudson River School paintings from private collections for the country," says Ferretti.

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GRAND ILLUSIONS FOR *MEET JOE BLACK*

continued from page 134

you shoot the film?' We built every single set, even the soundstage. It was so realistic, nobody knew."

Looks real, yes, but a good deal of it is professional trickery. Although Ferretti's work on *The Age of Innocence* would have won Edith Wharton's respect for its material authenticity—the budget for the lush sets was $4.5 million, and Ferretti reportedly spent every dime—much of the splendor of *Meet Joe Black* is a paean to illusion. The sets' millwork was executed to order by the stage carpenters and augmented with mail-order carvings, but the beauty of *Meet Joe Black* is largely skin deep.

Parrish's art collection, for instance, consists of copies done by Christopher Moore and Troubetzkoy Paintings, who made scores of nineteenth-century French salon paintings and eighteenth-century English and American portraits for *The Age of Innocence*. But instead of selecting readily identifiable museum works by modern masters, Ferretti chose to re-create more than a hundred paintings from private collections, little-known images like the food-related Matisses in the dining room and the bedroom's massive portrait of a preening young girl by Balthus, whom Ferretti met decades ago through Fellini.

"Making Parrish an art collector was more interesting," says Ferretti, who adds that most of the movie's copies were destroyed after filming, a stipulation by many of the artists who allowed their work to be reproduced. "The house was probably a formal showplace chosen by the wife, who I imagined to be very fantastic and ambitious, but it does not represent him. Outside, the house is like her, but inside, the house is like him. And the paintings are not just decoration. They're what a connoisseur would buy."

The colors of the rooms, too, are staid, solid and masculine: tobacco browns, safe tans, noncommittal but luxuriously traditional shades, the sort of upright, uptight public persona that Parrish, the self-made pasha of industry, requires. It is fair to say, however, that Parrish would have insisted on finer building materials than Ferretti and his crews provided. From the boiseries in the bedroom to the staircase that sweeps down to the lawn of Parrish's French-pavilion-style country house, "everything is plywood," Ferretti says. "It's the best, fastest way to do this, and it's easy to strike." And what looks like marble, such as the round sitting room's starburst-pattern floor, is plywood painted to look like marble. "Real marble looks more fake on film than fake marble," Ferretti explains. "Plus, you don't have to cut it, it doesn't break, and you can make the color you need."

The library, where Bill Parrish first hears Joe Black's voice, is a two-level octagonal chamber of plywood painted to imitate walnut. "It needed to be mysterious, a place with a lot of shadows, where you can see some things and not others," Ferretti says of the sixty-by-sixty-foot space, whose spiraling staircases and dark tones give it more than a passing resemblance to a famous octagonal library by the late Italian set-designer-turned-domestic-decorator Renzo Mongiardino.

"It's like a puzzle," the designer adds, noting that the library's box-within-a-box construction allowed it to be perforated with passageways and nooks and crannies. It is like a funhouse, too: The backs of the bookshelves were lined with wavy reflective glass so that light seeps into the room when Bill Parrish and Joe Black first make contact; and when Parrish peers into the shelves to investigate the source of the otherworldly words, all he sees is a distorted reflection of himself.

It is the sort of detail that Ferretti can embellish when presented with an intriguing script as a creative springboard. "Basically, I'm still a child," says the man who cut his aesthetic teeth on a steady childhood diet of Italian sand-and-sinner historical epics about Caesars and the apostles. "If you're not childish, it is difficult to do this kind of job. You need to dream. You need to believe that anything is possible."

The most spectacular of all the installations in *Meet Joe Black* is the swimming pool. "I bought a book about the Spanish painter José Maria Sert," Ferretti says. "I saw his murals and thought,

continued on page 138



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MEET JOE BLACK

continued from page 136

Oh my God, that's it. I will make a beautiful mural to surround the pool, so it's like a little lake in the middle of Central Park." Painted on canvas and glued to curved plywood walls, the murals set up the Australian-crawling Parrish as master of the Manhattan universe.

Measuring one hundred and twenty feet long, sixty feet wide and twenty-seven feet high, the arching cyclorama of acrobats, skyscrapers, hot-air balloons and regally costumed spectators is painted in the same sepia-and-ashes palette as the great Sert ballroom at the Carnavalet Museum in Paris. The elegant steel beams holding up the vaulted ceiling, however, are merely plywood painted silver. And the sometimes starry, sometimes sunny skies seen through the room's giant arched windows are a thoroughly convincing illusion, too, a three-hundred-and-sixty-degree photographic panorama of the New York skyline, as seen from the penthouse of the Pierre Hotel. "We blew them up and placed them outside each window," Ferretti explains.

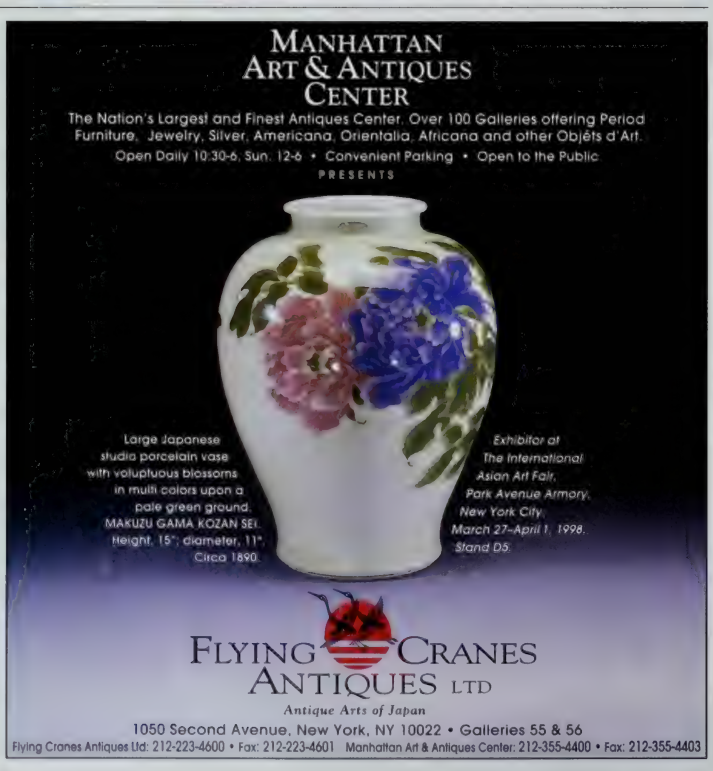
Unfortunately, the cinematic splendor chez Parrish lasted but a cinematic moment: twelve weeks to build and decorate, and then two months later, the Regency chairs, silver and ship models sent back to the shopkeepers who loaned them, the paintings consigned to

> "Why not put the pool in the clouds so that the world is beneath his feet?"

oblivion, the thousands of books in the library returned, the pool water sent down the proverbial drain.

Dante Ferretti is now deep into the creation of one more temporary environment, a feature film about the life of crooner Dean Martin ("I love that period, Las Vegas in the sixties") for Martin Scorsese. But the sets of *Meet Joe Black* will not be forgotten. "If I want to remember," he says, "I can always watch the videotape." □





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continued on page 142

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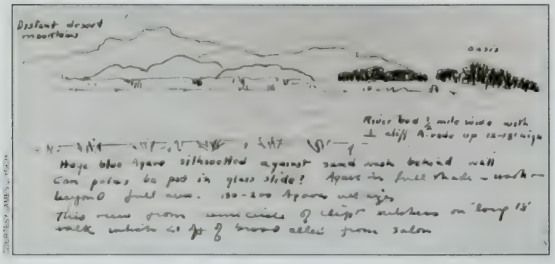
LEFT: The stars of *The Garden of Allah*, Charles Boyer, Marlene Dietrich and, at right, Basil Rathbone, meet in a Moorish-style courtyard with indigenous plants, designed by Yoch.

continued from page 140

ed to Hollywood, where she began to fashion gracious settings for the villas—and soon movie sets—of leading directors and producers.

Yoch's entrance into the world of movies and their makers began with her garden for the director Dorothy Arzner, one of the few successful women behind the camera in the early days of the industry. On a steep hill as stubborn and independent as its owner, Yoch created flowering terraces that supported a rustic pergola, an aerie overlooking the city below. Going far beyond the intellectual geometries and refined borders that were favored in Pasadena, this robust, primitive garden swaggered assertively on its mountaintop and then relaxed into conversation areas

continued on page 144



COURTESY JAMES V. YOCH

ABOVE: Yoch made a sketch of the North African desert to use as a model for *The Garden of Allah*.



COURTESY JAMES V. YOCH

RIGHT: In 1935 Yoch, right, toured a botanical garden in Algiers with her partner, Lucile Council.

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MUSEUM OF MODERN ART FILM STILLS ARCHIVE

Citing Francis Bacon, Yoch noted that "you command Nature by obeying her." ABOVE: A field of daffodils distinguishes the set of *How Green Was My Valley*.

TOP: Leslie Howard observes his reflection in a canal in the Capulet courtyard, one of the elements of Yoch's Italianate design for *Romeo and Juliet*.

continued from page 142

with benches and fountains.

When next the Selznicks called, they had radically adjusted their requirements to a comfortable setting for family entertaining. The original plan for their featureless site shows the predominance of the motor court in front and play areas and a tennis court in back. The Selznicks made family sport even more prominent by putting a pool squarely across the bottom of the lawn. Minimizing historical allusion (statues were largely dispensed with), this profoundly fresh domestic scene signaled a change in the emblems of status: Cars and pools, which Yoch put at center stage, burst forth as the highly publicized elements of the southern California good life.

After seeing the Selznick property, studio head Jack Warner commissioned Yoch to transform a vast estate for his new wife, Ann Boyer, a southerner. As architect Roland E. Coate stripped away all evidence of the previous wife's Spanish-style hacienda and replaced it with a classical columned plantation, Yoch similarly bulldozed the old garden to install in its place a many-leveled outdoor theater. The new driveway enticed viewers down an avenue of seemingly ancient sycamores, planted at a slant to give them character. Like

continued on page 146



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FLORENCE YOCH'S HOLLYWOOD TERRAIN

continued from page 144

the monarch in a court entertainment, the centrally sited manse surveyed the receding stages with their diverse performers: fountains with cupids riding sea horses that spouted water, trees bowing over walks, statues posing in the shrubbery and baroque columns twisting a finale at the top. Beyond the Italianate effects, Yoch blended wild cascades and herbaceous borders from English gardens, the now de rigueur tennis court and swimming pool, and a nine-hole golf course. The Warner estate became a new Olympus, where the rulers of Hollywood paraded amid splendors both European and decidedly American.

From this grand and public place, Yoch altered her focus to make a private retreat for director George Cukor. After musing on his hillside, she sketched out the plan for a garden of tête-à-têtes. Guests could amble from a welcoming court along an intimately narrow route of discovery, which revealed a pavilion, a pool, a barbecue and a lofty arbor looking out to the city.

Certain motifs linked these seemingly disparate Hollywood landscapes. First, as in an Antonioni movie, the walk or the climb gave a sense of movement, of travel through varied scenes and of change. Aged trees, statues, urns and fountains recalled noted gardens and enriched the grounds with an aura of history. Finally, the views were flamboyant rather than subtle.

Her attention to dramatic garden vistas had prepared Yoch well for the demands of film. In May 1935 she reported to David O. Selznick from Rome on her travels to North Africa. She had found the inspiration for the garden of Allah, which, she wrote, "is lovely for living purposes here, but I think you will have to take a good deal of license for photographic purposes." She so successfully adapted herself to making gardens for films that Cukor, asked if he'd given her direction for the design of her sets for *Romeo and Juliet* (1936), replied, "Of course not." Cukor ordained that the Capulet garden should become a principal performer in the movie, and he constructed a lavish set so large it required thirty arc lamps. Below these,

continued on page 148

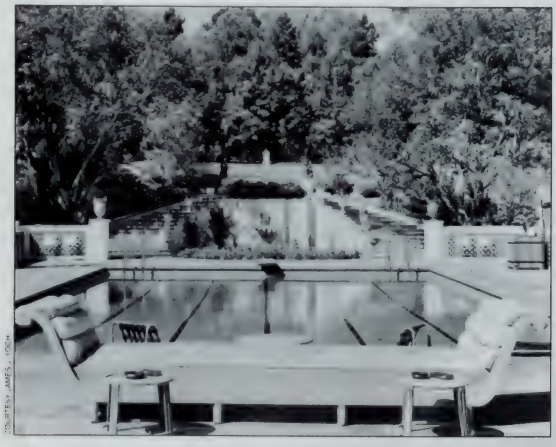


COURTESY JAMES J. YOCH

ABOVE: In 1934 Yoch rendered a comprehensive plan for the grounds of the David O. Selznick estate.



FRED R. DURHAM/COURTESY JAMES J. YOCH



COURTESY JAMES J. YOCH

Yoch's practice involved residential landscapes as well as those for film. BELOW: Statuary and an oak dominate her terrace for George Cukor.

Yoch made pools an emblem of the elegant Hollywood lifestyle. LEFT: A double stair leads from Jack Warner's pool terrace.

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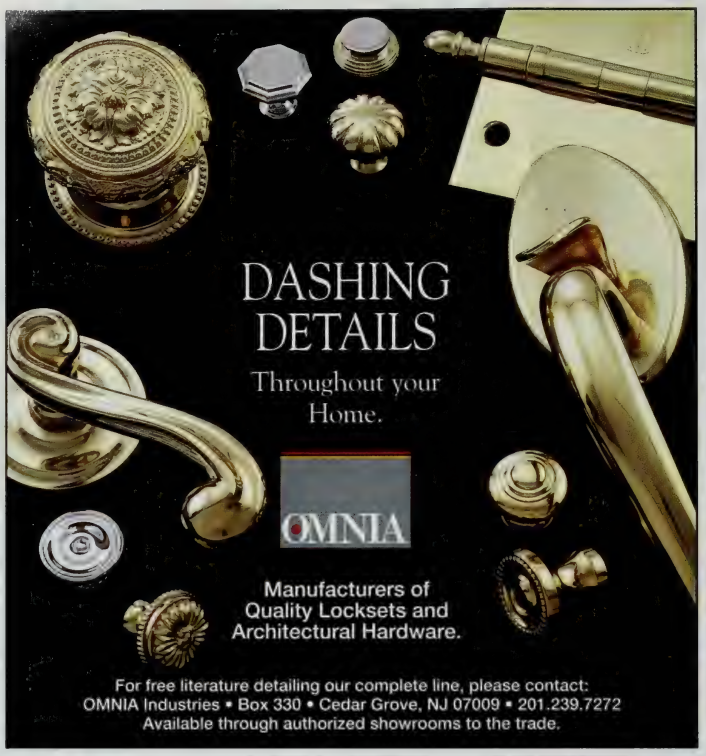
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FLORENCE YOCH

continued from page 146

Yoch planted an eclectic garden combining the canals and lemon groves of a country farm within the courtyard of a town house. In a startling blend, dark cypresses and flowering fruit trees frame one of the canals and mix their funereal and youthful reflections with Romeo's.

For her next film, Irving Thalberg's *The Good Earth* (1937), along with creating rice fields by terracing hills in the San Fernando Valley, Yoch designed the entrance garden of the hero's ideal house as a Western parterre with chinoiserie decorative objects.

Yoch's most famous and enduring landscape was for *Gone With the Wind* (1939). She moved beyond Cukor's initial request that Tara's plantings show that Scarlett's mother came from a refined family on the Georgia coast. Yoch wound a road through grassy meadows, bulwarked the plantation with mighty trees and garlanded columns with vines to impart a romantic antiquity to the O'Hara estate.

Like her residential commissions, Yoch's movie landscapes implied lineage and taste, ordered beyond suburban American primness and elegant beyond European gentility. Efficient in composition, each of her Hollywood gardens and landscapes combined a heroic past with the dashing present. In Darryl F. Zanuck's *How Green Was My Valley* (1941), her final movie set, these ingredients took their simplest form. A proscenium of trees framed the meadow where ten thousand daffodils bloomed at once, illustrating the young hero's resurrection and the hallmark of Florence Yoch's art: the discovery of a new identity through nature. □

> The Warner estate became a new Olympus, where the rulers of Hollywood paraded amid splendors both European and decidedly American.



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Cover photograph: Robert Coello. Courtesy of the Hawai'i Visitors and Convention Bureau.

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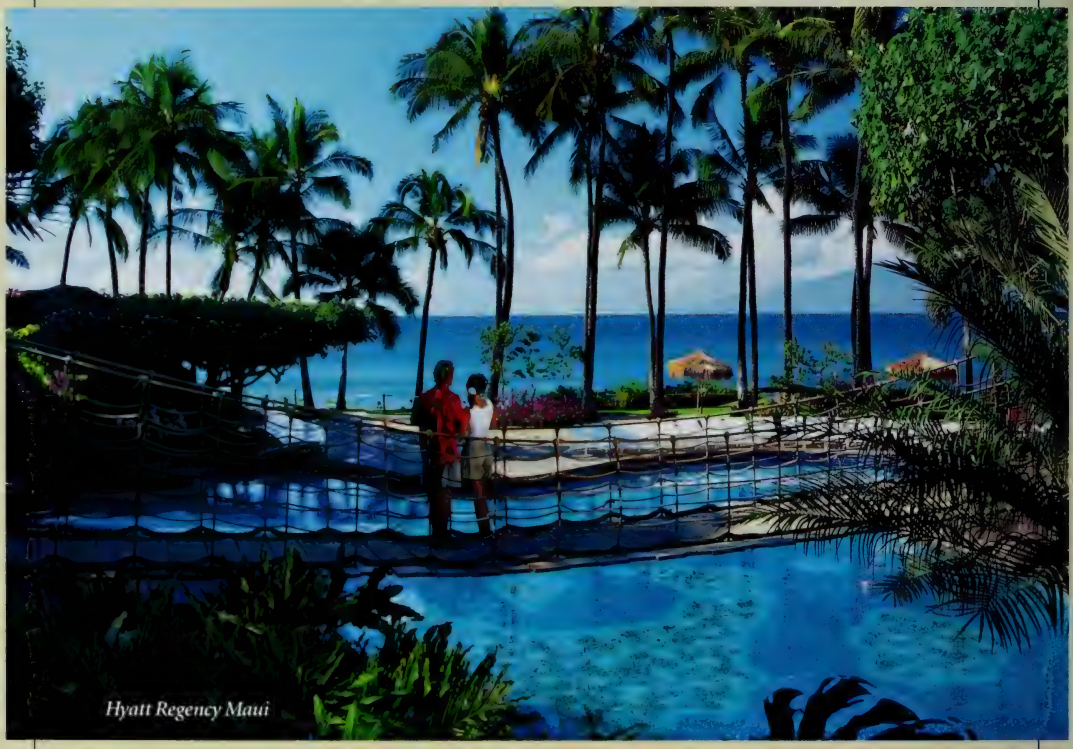
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BATISTE MADALENA POSTERS

COLORFUL EMBLEMS OF THE SILENT ERA

By Michael Webb

COMEDY AND DRAMA, spectacle and romance flourished in the ornate movie palaces and neighborhood bijous of the 1920s; pit orchestras and instrumental soloists supplied the sound. As Norma Desmond, the waning star in *Sunset Boulevard*, declared, "We didn't need dialogue. We had *faces*." Talkies consigned her, and most silent films, to oblivion. Four out of five movies of that era have been lost, and the survivors are rarely

continued on page 152



From 1924 to 1928 Batiste Madalena painted over 1,200 posters for silent films for the Eastman Theatre in Rochester, New York. ABOVE: Mary Pickford as a ragamuffin in *Little Annie Rooney*, 1925.



RIGHT: *Wanderer of the Wasteland*, 1924, was based on Zane Grey's novel and starred Noah Beery as Dismukes. A selection of Madalena's posters is available at Hirschl & Adler in New York.


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BATISTE MADALENA POSTERS



COURTESY HIRSCHL & ADLER GALLERIES

ABOVE: *The Road to Mandalay*, 1926. "I often used lots of color in the faces," Madalena recalled in 1980. "After a while, I got a pretty good likeness of Chaney. He was a giant star."



COURTESY HIRSCHL & ADLER GALLERIES

ABOVE: *Graustark*, 1925. The artworks, done in gouache on poster board, all measured about 43" x 23". "You had to be able to see them from the trolley car," Madalena noted.

continued from page 150

shown. It is hard to imagine today how completely an earlier generation was captivated by wordless shadow play and the passion with which it idolized its favorites.

Batiste Madalena, an Italian-born artist, lured that audience with the vibrantly colored posters he painted for the Eastman Theatre in Rochester, New York. Examples of his work will be exhibited this summer by the Academy of Motion Picture Arts and Sciences in Beverly Hills and are on sale at Hirschl & Adler Galleries in New York.

Madalena was born in 1902 and was only eighteen months old when his foster family brought him to the United States. Trained as a fine artist, he graduated from the Mechanics Institute in Rochester in 1922, the same year that George Eastman, the inventor who popularized photography, completed the prestigious auditorium that bore his name. Its seven polished brass display cases deserved something better than standard commercial posters, and Madalena was hired to promote film showings and Thursday evening concerts. In four years, from 1924 until the theater was leased to Paramount in 1928, he created about thirteen hundred original images.

It was a heady experience for an ambitious young artist fresh out of school to be given a free hand, to have his work seen by everyone in his hometown and to earn fifty dollars a week doing it. The only requirement was that his posters be bold enough to attract the attention of passengers on the streetcar that stopped outside the theater. Like most young people, Madalena was fond of movies

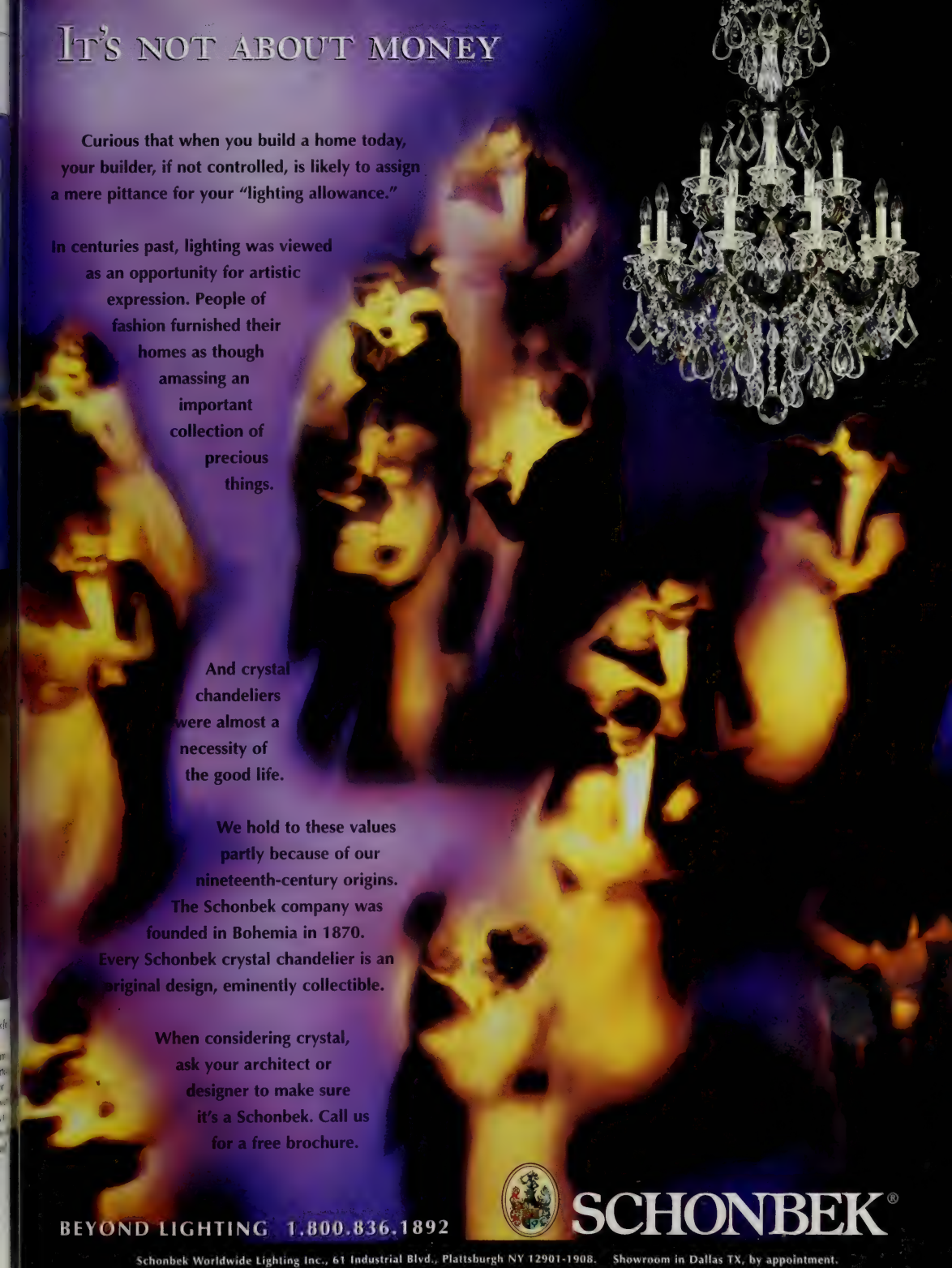


COURTESY HIRSCHL & ADLER GALLERIES

—though he never got up the courage to ask for a free pass and had to pay thirty-five cents to attend a showing. The challenge was to create six different images for the current picture and another for the coming attraction—usually before seeing them—and to sustain his in-

continued on page 154

ABOVE: *The Fleet's In*, 1928. Madalena's spelling and grammar weren't always perfect, but his use of color and composition were masterful. "I'd try to get the momentum of the picture," he said.


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BATISTE MADALENA POSTERS

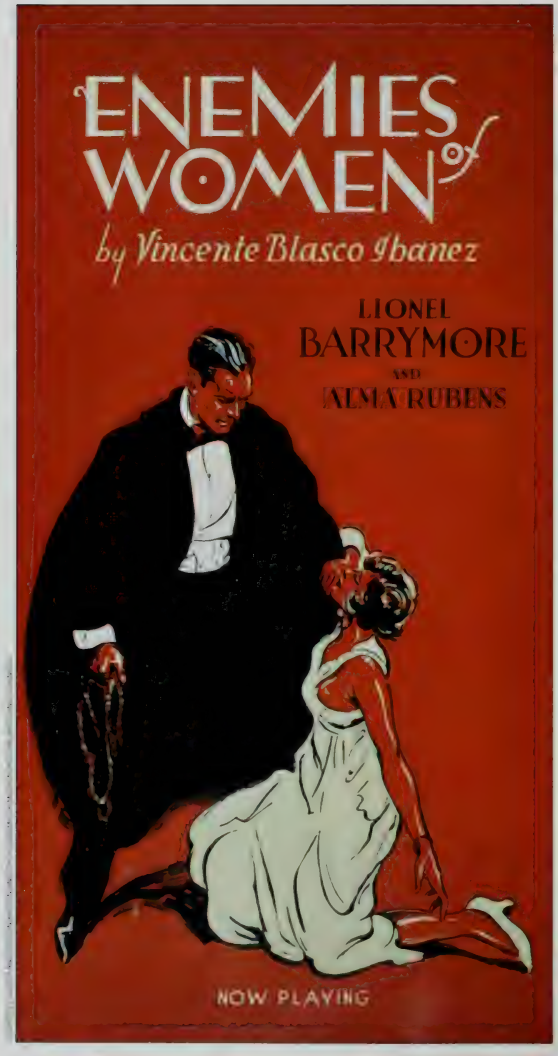
continued from page 152

ventiveness week after week.

Ellen Harrington, the academy's coordinator of special events and exhibitions, believes that Madalena relied heavily on studio publicity kits and especially on stills of key scenes. He saved over a thousand of these photographs, and they provided him with many of the ideas for his posters. His head shots of Rudolph Valentino as a sheik, Lon Chaney as a clown and George Bancroft as a grizzled pirate have an iconic simplicity and reinforce the public's expectations of those stars. "He used the photos of the stars to create graphic, striking interpretations that often had an Art Déco quality," Harrington says. By contrast, Hollywood posters were cluttered with credits and frequently looked as if they were designed by a committee. Madalena generally used only one name over the title, though he sometimes added a publicist's tag line. "A merry medley of matrimonial mishaps," read one, while another asked, "Too much money. Is that what's wrong with the children of today?" His spelling was wobbly, but Madalena remembered only one complaint from his boss. "I did some lettering over the ticket office," he said, "and Eastman didn't like it. Too modern—he liked the Roman."

Silent movies were generally shot in black and white, and portions were later tinted to conjure a mood—blue for night, red for a fire, amber for a romantic scene—but Madalena used color as exuberantly as the Fauves, juxtaposing black and orange or scarlet to catch the eye, adding accents of green and purple, and setting off the subtler compositions with washes of pale olive. He applied tempera to board in rapid brushstrokes to delineate a body or highlight an arm, but he painted faces in a more naturalistic manner. A film without major stars liberated his invention, and his most impressive posters are those that show full figures: a devil looming over an embracing couple, a caped man wrestling the heroine to her knees and

continued on page 156



BELOW: "What I liked to do if I could," the artist said, "was to let the color of the paper be in the piece," as he did to great effect in a poster for *Enemies of Women*, 1923.



ABOVE: Madalena's choice of yellow and red for his poster advertising the epic *Ben-Hur*, 1926, may have been influenced by sequences in the film that were shot in two-color Technicolor.



BELOW: *His Supreme Moment*, 1925, will be among posters shown this summer in an exhibition of Madalena's work at the Academy of Motion Picture Arts and Sciences in Beverly Hills.

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MADALENA POSTERS

continued from page 154

a rearing dinosaur from *The Lost World*. Mary Pickford, then known as "America's sweetheart," is shown as the hoydenish Annie Rooney, dodging brickbats.

Other theaters around the country employed artists to design posters, but their work has been lost. Chance saved Madalena's. Soon after he left the Eastman to develop his career as a freelance commercial artist, Madalena was bicycling home in the rain and took a shortcut through the alley behind the theater. There he found stacks of his paintings that had been thrown out with the trash. He gathered as many as he could and carried them home, where he and his wife dried and ironed them before he returned for another load. The posters that survived this ordeal were stored in crates in the attic, and about three hundred remained there for forty-five years.

In 1973 a few were displayed in Rochester in an exhibition of work by local artists. Steven Katten, a documentary filmmaker from Los Angeles, chanced by, was impressed by what he saw and later bought most of Madalena's hoard. Katten and his wife, Judith, arranged a series of showings across the United States, giving the artist a brief moment of fame before his death in 1988. It is as unlikely a story as any that Hollywood has filmed, and it has a shamelessly happy ending.

The Kattens have donated forty-one posters to the academy and have turned most of the remaining examples over to Hirschl & Adler, which has been offering them at prices ranging from $6,500 to $10,000, depending on artistic merit and condition. Debra G. Wieder, who handles the collection, says that there are some choice examples among the eighty paintings that are still available. "Madalena had a poet's gift for distilling the essence of a film into a single image," she says, "and these bold and colorful designs have a strong appeal to a contemporary audience." □

About 75 of Madalena's posters will be on display from July 24 to October 4 at the Academy of Motion Picture Arts and Sciences, 8949 Wilshire Boulevard, Beverly Hills; 310/247-3600. Hirschl & Adler Galleries is at 21 East 70th Street, New York; 212/535-8810.

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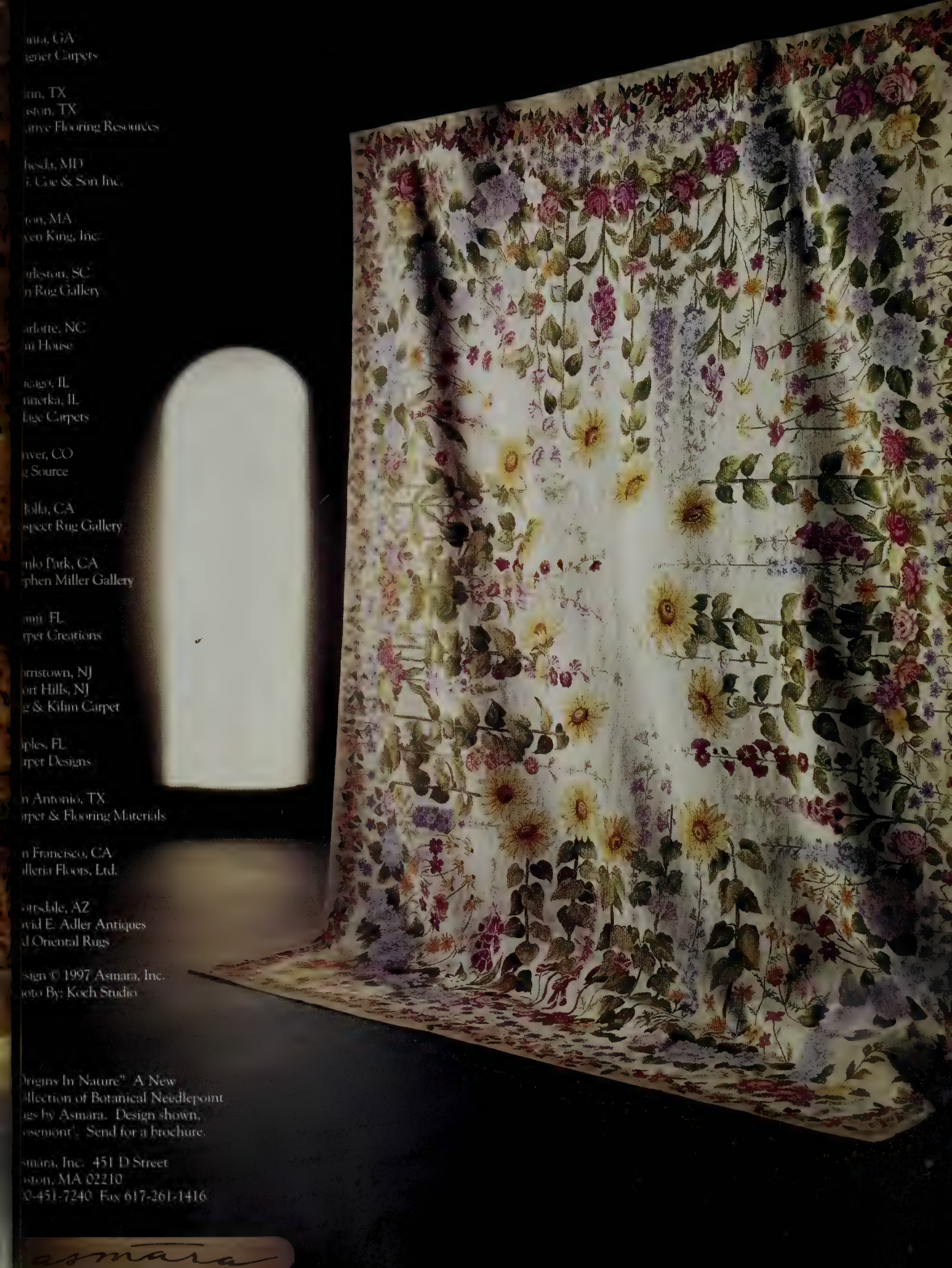


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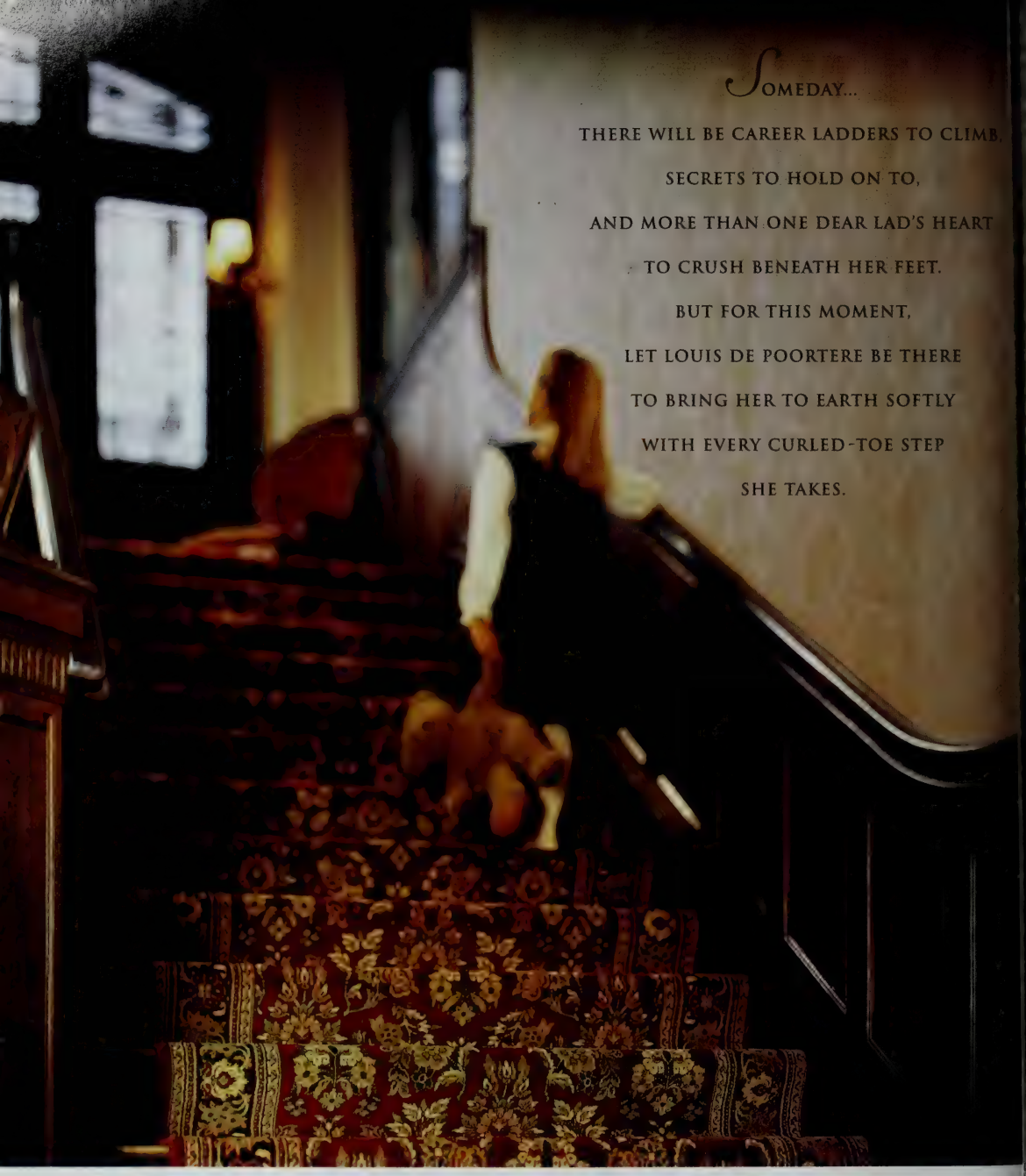
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THE PREMIERE OF DVD

REFINING THE HOME THEATER EXPERIENCE

By Nicholas von Hoffman



PHOTOGRAPHS COURTESY CORBIS BETTMAN DIGITAL MANIPULATION BY HEIDI MERSCHER

LAST YEAR AT THIS TIME as we were heading into the Academy Award period, movie watching at home had settled into a pleasantly circular routine of going to the video store, renting the film and returning the film, but hark! A vast cloud of fud has arisen to hang over this cinematic ritual of such antiquity it can be traced back at least as far as the early eighties.

The fud (Electroland slang derived from *fear, uncertainty* and *doubt*) centers on the future of the VCR. The silicon heads have been at work again and have come up with a compact disc on which an entire movie and more can be stored. So the new letters you may need to learn in place of VCR are DVD, for digital versatile, or video, disc, depending on whom you're talking to. There is a strong possibility that, come Oscar time 2008, your VCR will have the same relevance to your daily life as your record player does, if you still own one.

The picture quality of a DVD is better than that provided by a laser disc, which itself is superior to a videocassette's. The sharpness and color of a DVD movie is at least twice the quality of what you get with a tape. That comparison assumes that the tape playing on the VCR is a high-quality one, but as anyone who rents tapes knows, the picture is sometimes dark and fuzzy. This occurs, among other reasons, because the more often a tape is played, the lousier it looks and sounds. Not so with DVD. The millionth copy of a copy is as sharp as the first; the millionth time the copy is played is as good as the first. DVDs are to videotapes as CDs are to records and cassettes.

Talking of the horrific quality of videocassettes, Lloyd Kaufman, the president of Troma Entertainment, says, "There are many films that were mastered in the seventies, especially independent films, that didn't have the benefits of preservation. They'd come from a theater where they'd be playing, and they'd get dust and scratches. The studios would use one of them for a video master anyway, because they didn't get that video was going to be economically viable."

New movies on tape may not be any great shakes, but they are better than the ones released some years back. "Later, as the standards of video improved and it became apparent that video was going to be an enormous economic bonanza, the prints were struck specifically to be used for video mastering," Kaufman explains. "Eventually a way was developed to make video masters directly from the negative. Those masters are of much better quality, but there are still many videos whose original masters were made from prints."

A VHS movie is just that and no more, but DVD, in addition to delivering incomparably superior sights and sounds, can be quite a lot more. DVD presents a film in the shape (or aspect ratio) in which it was actually made—not as you see it on television or in VHS, with much of the picture chopped off. That's the least of what you can get in a DVD movie.

Kaufman, whose products are to mainstream movies as *Mad* magazine is to *The New England Journal of Medicine*, is among the first to exploit the possibilities of DVD to present much more than a movie: "With DVD you can use your navigator to get the French or Spanish dubbing instead of hearing the movie in English. We don't find that terribly interesting to American consumers, so we've actually been creating visual or value addeds for your DVDs. For example, with the film *The Toxic Avenger* I have a director's track so that after the movie you can listen to my comments about how we created Toxie, how the film began, how we did some of the special effects. The squashed head in the head-crushing scene is in fact a thirty-nine-cent cantaloupe on which we put a wig and a happy face. We also include a behind-the-scenes look at Troma high technology."

So great is the storage capacity of a DVD that, besides the movie and a choice of

continued on page 168

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THE PREMIERE OF DVD

continued from page 166

foreign language sound tracks, Troma's DVDs may come with interviews and still photographs from the company's biggest hits, such as *Sgt. Kabukiman NYPD* and *Tromeo & Juliet*.

But for every new electronic door there is a corresponding lock. Sony and Toshiba, among other companies, have DVD players that enable an adult to make it impossible for a child to watch something like Troma's *Bloodsucking Freaks* without parental permission.

If you are wondering about the major studios, most of them, after bumbling about for several years, are now releasing their pictures in both VHS and DVD formats. If they have been slow to grasp the possibilities, it is, as Kaufman sees it, because "in many cases of technological advance, at least in the film industry, it's the smaller companies and the sex industry that get in there first." He adds, "There are hundreds of thousands of DVDs being produced for the adult-movie crowd, just as video was originally embraced by the sex film industry."

The major studios are starting to explore what a movie on DVD can be. "With DVD the viewer will be able to choose different cuts of a particular scene," Kaufman reports. "We'll present the movie as I edit it, and then for key scenes we'll have a database of close-up and tracking shots and scenes that I didn't use that the viewer can select. DVD is literally uncharted territory."

You can play a DVD movie on your existing TV, and even if it's an old one, the picture and sound will be better than what you're getting from your VCR. The quality will be much, much better, however, if you have a new TV. Also, if you do have an old TV, you will have to pull the DVD cable out and replace it with the VCR cable whenever you want to record *ER* or *Seinfeld* reruns. (Newer TVs simultaneously accommodate cables from the DVD, the VCR, a satellite dish and even an old-time rooftop antenna.)

The inability of present-day DVD players to record TV programs has as much to do with technological barriers as with the movie industry's fear of unauthorized pilferage of its products. Although no reason comes to mind for anyone wanting to see, much less copy, the run-of-the-mill films clanking down the Hollywood production line, the industry seems to be in the same frightened snit that the music industry fell into when the CD came along.

Lurking around in the electronic underbrush is something called Divx, invented to protect the movie companies' intellectual property but at considerable cost and inconvenience to the home user. Divx quality is the same as ordinary DVD. The rub is that if you rent a movie on Divx disc—for a projected price of around $5—you get only one showing. After you've played your movie once, you can throw the disc away. For an additional sum you can play the movie again, or for a high price, the disc can be altered to allow an infinite number of plays. To pull this off, the Divx machine needs to be attached to a telephone line so that, when you want to see an encore performance of the movie, it can call up headquarters, get an OK and bill you, provided, of course, they can find your account.

You can play a DVD movie on your TV, and even if it's an old one, the picture and sound will be better than what you get from your VCR.

Faced with this folderol, some people may decide to get in the buggy and motor on down to the Metroplex, where they sell popcorn.

The recordable DVD player awaits some kind of commercial concordat, but that may not be very far in the future. It is expected that recordable DVD players for desktop computers will be on sale in six months or less. "With the advent of recordable DVD, you'll be able to record digital content or any kind of programming, really," says Gregory Berkin, who describes himself as a "DVD evangelist" working for Intel, a company that makes some of the DVD player's electronic innards. "The concept of a digital VCR on a PC with recordable DVD is such that you will be able to set it to start at a particular time and leave it to record."

Indeed, the DVD player is versatile. It can serve your TV and also play your music CDs, but, beyond that, it becomes almost acrobatic when put in a computer. "The convergence of the broadcast element and the speed of the processing provides a new level of entertainment, of reference applications, of games, of educational titles and even a better experience on the Internet," quoth the Intel evangelist. "We believe that the real action for DVD is on the PC because it allows you not only to play back DVD movies but also to have a much better experience with multimedia titles that have existed on computers for some time."

The rush is on to put DVD drives into desktop computers. Compaq and Toshiba are already making them standard equipment in their high-end machines, and "there are eight or more manufacturers that have them available on their computers now," Berkin says. "All of those systems will play DVD movies that you buy for around twenty dollars as well as DVD-ROM interactive game titles of broadcast-quality video." (The ROM part means you can't record on the disc.) Berkin says that if you want to pull your CD drive out of your computer and replace it with a DVD drive, you can buy a kit for that purpose, but this is recommended only for people who are up for the electronic medal of honor for reckless valor.

As with DVD players made for the television set, computer DVD drives also will handle all your older CD-ROMs with no difficulty. Of course, you will not enjoy the fullness of what DVD can deliver in the way of graphics if you have a poky old monitor, any more than you will see all that can be seen on a poky old television set.

In both cases DVD will still improve what you have. Yet there is always something better in the offing, which is why Electroland drives perfectionists and restless souls who can't find contentment crazy. Somewhere down the road, probably five or six years from now,

continued on page 170

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THE PREMIERE OF DVD

continued from page 168

there is high-definition television, or HDTV. "It's even higher-quality video than DVD," says Berkin, who adds, "There really are only a few things you might want to look at in that quality video. Some people might say sports programming, and others would say movies. Is it really necessary to watch everything in high-definition format? You get mixed messages about the necessity of HDTV, but it's definitely something that's coming."

In the meantime, DVD has docked. You can buy a DVD player at any major electronics store. The people at the Consumer Electronics Manufacturers Association report that people are buying DVD players faster than their parents bought VCRs when they first hit town. It is projected that by the end of this year, a million or so will have found their way into American living rooms, plus hundreds of thousands more in desktop computers. Second-generation DVD players are already in the stores, thereby bringing down the price of first-generation machines to a level quite close to what a VCR costs (as low as $350 street price).

> The DVD player is versatile. It can serve your TV and play your music CDs; beyond that, it becomes almost acrobatic when put in a computer.

The remaining problem is, what are you going to look at with your brand-new DVD player? The special-effects movies—those Titanic blub-blub flicks, the burning towers, the dinosaur munchings, the earthquakes and the cinematic records of mass destruction wrought by distasteful persons resident in other galaxies—show up very well on DVD, so if you were lucky enough to miss the last dozen cataclysms, a second and glorious chance for viewing is yours for the asking. □



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James Garner

I used to drive through here years ago, before we even thought of owning, and admire the rolling hills and oak trees," says actor James Garner. The star of *Maverick* and *Barbarians at the Gate* created a getaway on some 400 acres in California's Santa Ynez Valley. Located on Zaca Mesa, the acreage abuts the Foxen Canyon Wine Trail and includes the 22-acre, Chardonnay-producing Savanna Vineyard. "The vineyard is wonderful," Garner says. "I must say, we have the best grapes in the valley, and a great crop this year." The contemporary house, set on a small summit, consists of ten pyramid-shaped living pavilions separated by interior courtyards and ornamental pools. "It took about five years to design and build," he says. "My wife had a lot of special requests: Mediterranean, African motifs, a huge living room. And she wanted to make use of the 360-degree views. I've always had trouble describing the style—it looks like a Masai village because of the peaks." The glass-walled entrance hall leads to the great hall, which combines the living and dining areas. To stay in touch with the entertainment world, Garner had an audio-visual room installed within the west wing's first-floor master suite. $9.4 million.

W. "T" Hayer, T. Hayer & Associates; 805/688-9300.

continued on page 174



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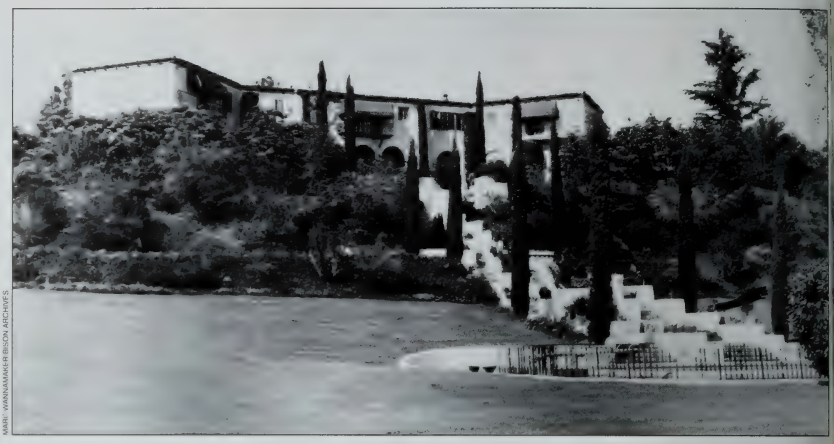
continued from page 172

BEVERLY HILLS

● Buster Keaton

"The house I finally built in Beverly Hills . . . was large enough to satisfy anyone," wrote Academy Award winner Buster Keaton of the 1925 Italian Renaissance–style villa located behind the Beverly Hills Hotel (*AD*, Apr. 1990). "Excepting only the invitations to the fabulous shindigs given by Hearst and Marion Davies, invitations to our parties were the most eagerly sought in Hollywood." He hired architect Gene Verge to complete the house, which is featured in his 1931 film *Parlor, Bedroom and Bath*. "The $300,000 investment in that house seemed to me the safest I could make," Keaton recalled. Actor James Mason bought the villa while making *A Star Is Born* and discovered a secret panel to a storage vault in the projection room. The nitrate films inside became the fodder for retrospectives around the globe. $5.9 million.

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● Blandings Way

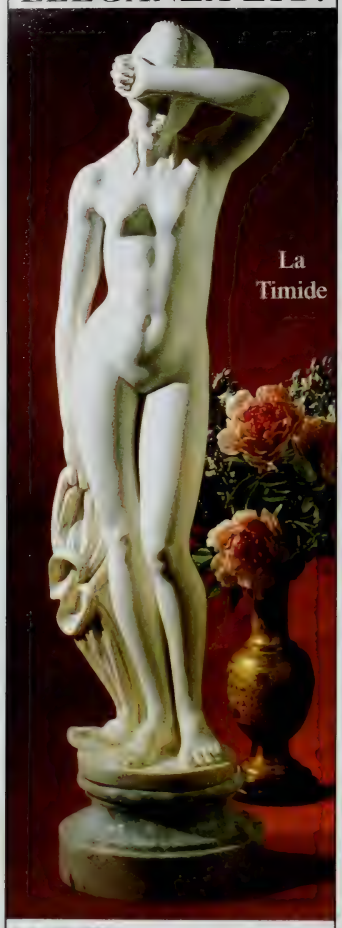
In 1946 Eric Hodgins wrote a book about his "delightful mountain dwelling" called *Mr. Blandings Builds His Dream House*. Hodgins shared the travails in the construction of his New Milford, Connecticut, residence and in the process coined the term *dream house*. Cary Grant and Myrna Loy brought Blandings Way to the screen in the classic 1948 film. In a publicity stunt timed with the movie's release, architectural plans of the set house were sold by the studio; over 70 replicas were built—from Bakersfield, California, to Worcester, Massachusetts. Biographer Anne Edwards shared her story about owning the original Blandings Way (*AD*, June 1991): "We learned very shortly after we moved in that the house was considered something of a national treasure—the repository of the American dream." As for the design, Edwards noted, "Outside, it was the shape of a Connecticut farmhouse so that it blended with the surrounding agrarian community. Inside, it was modern in feeling, possessing great simplicity." $750,000.

Virginia H. Smith, Virginia Smith Real Estate; 860/355-1507.

continued on page 176


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EXTRAORDINARY PROPERTIES ON THE MARKET

continued from page 174



MALIBU

John Lautner

Architect John Lautner and interior designer Michael Taylor collaborated on a dramatic residence that stands on a rocky promontory on the Malibu coast (*AD*, May 1985). The property boundary gave Lautner, who apprenticed with Frank Lloyd Wright, almost 400 feet of beachfront to work with. He and Taylor trucked in massive riverbed boulders, used slabs of slate as a free-form carpet and installed thick glass walls that overlook the coast, from Palos Verdes out to the Channel Islands. "The undulating, freely cut roof edge suits the dramatic setting of rocks and waves," Lautner said of the 90-foot, single-span roof. "This made a free and ungeometric flowing space for living intimately with the ocean and the site." $13.5 million.

Jack Pritchett, Pritchett-Rapf & Associates; 310/456-5621.



RUSSELL MACMASTERS

continued on page 178

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EXTRAORDINARY PROPERTIES ON THE MARKET

continued from page 176

BEVERLY HILLS

Herman J. Mankiewicz

On the road to Xanadu, Orson Welles picked up screenwriter Herman J. Mankiewicz. In 1939 he began *Citizen Kane*, much of it inspired by his firsthand observations of William Randolph Hearst and life at San Simeon. Although Mankiewicz was exiled to Victorville to write the bulk of the screenplay—for which he shared the Academy Award with Welles—his Tower Road residence was where he polished the script and where the actors did the first readings. $2.45 million.

Bobbie Ross and Barbara Tenenbaum, Fred Sands Estates; 310/278-4100.



continued on page 180




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continued from page 178



CHARLESTON

An Italianate house on a corner lot in Charleston, South Carolina, was built by plantation owner Isaac Jenkins Mikell about ten years before the Civil War. The Greek Revival façade's Corinthian columns were made from pine tree trunks shipped by boat from the owner's plantation. The Charleston County Free Library called the Mikell mansion home for 25 years, until the early 1960s, when it was restored as a private residence. A carriage house is on the grounds, which were relandscaped in an antebellum style. $2.7 million.

Thomas Bennett or Reba Hugè, Disher Hamrick & Myers; 803/577-4115.

continued on page 182



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EXTRAORDINARY PROPERTIES

continued from page 180



THOMAS BALLANTINE

BOSTON

Classical details distinguish the street-front façade of a six-level brownstone built in 1861 at the foot of Beacon Hill in Boston's Back Bay. Two sets of glass-paned wood doors open onto the entrance hall (above), which has walnut wainscoting, hand-painted murals and a carved lion's head crowning the newel post. The sitting and living rooms have marble fire surrounds; the latter also has a parquetry floor. The library's restored millwork complements the built-in cabinetry and glass-front bookcases (below). The double parlor/ballroom on the second floor overlooks the Public Garden and the Charles River. $4.5 million.

Diane Davidson, Hammond Real Estate; 617/536-3335. □



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very Boardman takes center stage
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JIMMY STEWART

THE STAR OF *IT'S A WONDERFUL LIFE* AND *THE PHILADELPHIA STORY* IN BEVERLY HILLS

Text by A. Scott Berg
Photography by Mary E. Nichols



OPPOSITE: "I've never been a Hollywood glamour boy," claimed James Stewart, who starred in nearly 80 films. Signed by MGM in 1935, he was first cast in *The Murder Man*, with Spencer Tracy. "I told him to forget the camera was there," said Tracy. "That was all he needed."

He was born on May 20, 1908, at home in a small town. There—in Indiana, Pennsylvania, where the Alleghenies begin their gentle ascent—he also worked in his father's hardware store, joined the Boy Scouts, made model airplanes and played the accordion. And though he proceeded to become one of the most successful actors of his time—and arguably the most beloved movie star of all time—James Stewart never left that small town behind him. He brought its basic values of serving God, country, community and family through hard work to many of his movie roles, infusing his modest, life-size film characters with elements of his own character.

Stewart attended his father's alma mater, in a small town in New Jersey. While majoring in architecture at Princeton University, he found himself drawn to the campus's most colorful extracurricular activity—the

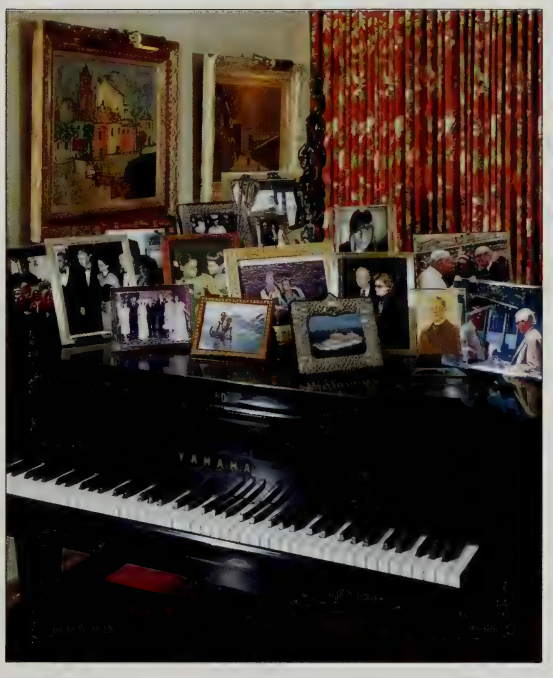


ABOVE RIGHT: The house on Roxbury Drive in Beverly Hills, where the actor lived for nearly 50 years, has changed little since he bought it in 1949. RIGHT: A profile sketch of Pie, the horse Stewart rode in *Broken Arrow* and *How the West Was Won*, hangs in the entrance hall.





BELOW: Photographs of family and friends cover the piano in the living room. "Dad learned piano from his mother when he was a boy," says his daughter Kelly Stewart. "After dinner parties he would play and sing 'Ruth,' 'I've Got a Crush on You' and 'Rag-Time Cowboy Joe.'"



Princeton Triangle Club, which produced an original musical comedy every year.

Upon graduation in 1932 Stewart received an invitation to Falmouth, a small seaside town in Massachusetts, from another Triangle alumnus, Joshua Logan, who belonged to a summer stock company called the University Players. Stewart joined a remarkable array of young talent there, including an actor from Nebraska, Henry Fonda. The season had barely ended when a producer invited Stewart to reprise one of his roles at the Biltmore Theatre on Broadway. One theater job led to another, and in 1934 he screen-tested for MGM. The following summer he went to Hollywood, entering the ranks of the first generation of talking-picture actors.

Hollywood was a small company town unto itself, and MGM was the most productive—and glamorous—factory in the industry. In less than three years Stewart's boy-next-door looks and slight stammer and drawl catapulted him to leading-man status. Like most young contract players, Stewart made some of the most important leaps in his career on loan-out to other studios. One such deal was to Columbia Pictures in 1939, playing the

Although Stewart seemed completely natural on screen, Alfred Hitchcock, who directed him in *Rear Window* and *Vertigo*, described him as "a painstaking craftsman." LEFT: The cowboy in the living room was for his induction into the Hollywood Westerners Hall of Fame.



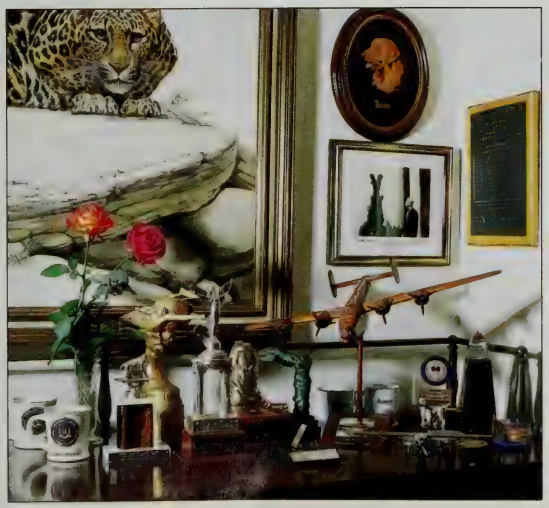
OPPOSITE: Stewart and his wife, Gloria, look over papers in the study in 1951. The year before had been one of the actor's busiest: Five films, including *Harvey* and *The Jackpot*, were released. BELOW: The dining room was used primarily for holidays and dinner parties.



eponymous hero in *Mr. Smith Goes to Washington*.

The role seemed tailored to Stewart's background, that of a small-town, idealistic Everyman, a former scout who could utter a lot of nationalistic sentiment with complete conviction. While he failed to win the Oscar for which he was nominated, the role permanently enshrined him as a monument to democracy.

The following year he played a cynical reporter who, in the course of covering a society wedding, falls in love with the bride himself. Stewart received his second Academy Award nomination, for *The Philadelphia Story*, and



was as surprised as most when he won. Many considered it a consolation prize for *Mr. Smith*, but its star, Katharine Hepburn, felt otherwise. The performance, she said, showed that "nobody could speak his heart on film better than Jimmy."

The next five years should have been the most productive in Stewart's film career,

LEFT: A New York Film Critics Award for Stewart's 1959 film *Anatomy of a Murder*, which also earned the actor his fifth Academy Award nomination, is displayed at the bar. Other mementos—including a Bendix Air Race trophy—reflect his lifelong love of flying.

BELOW: "The library was the most used room in the house," says Kelly Stewart. "Family and friends always gathered there before dinner." On the low table are a Presidential Medal of Freedom, the nation's highest civilian honor, and a book of poems Stewart published in 1989.

WITH HIS EXTRAORDINARY RANGE AS AN ACTOR, STEWART WAS ABLE TO STAR IN FILMS FOR ALMOST FIVE DECADES.



but World War II intervened. After logging extra hours in his own plane so that he might enter the war as a military pilot, he spent four years training pilots and flying bombing raids over Germany. He returned a highly decorated colonel and later became a brigadier general in the air force reserve.

Back in Hollywood, Stewart opted out of the MGM contract that awaited him. Frank Capra promptly approached him again, this time with a story about a self-sacrificing Everyman who is shown the way out of his desperation one Christmas by an angel in quest of his wings. The role of George Bailey of Bedford Falls—its streets not much different from those of Indiana, Pennsylvania—earned Stewart his third Oscar nomination. He did not win, and *It's a Wonderful Life* (1946) was not big box office. But decades later it proved to be a holiday evergreen, practically making Jimmy Stewart as integral to the yuletide as Santa Claus.

As though life were imitating art, Stewart almost instantly duplicated the loving family with which he had just performed. In 1949, at the age of forty-one, he wed Gloria Hatrick McLean, a beautiful divorcee with a sharp wit and a raucous laugh that preceded her into a room. She brought two young sons, Ronald and Michael, to the marriage and less than two years later gave

OPPOSITE: Stewart's Oscars—for Best Actor in *The Philadelphia Story* in 1940 and for lifetime achievement in 1984—are displayed in a niche in the library. On the wall is a 1939 New York Film Critics Award for Stewart's classic early role in *Mr. Smith Goes to Washington*.


The New York Film Critics
present this scroll to
James Stewart
for the best performance by an actor during
1939
Jefferson Smith - "Mr. Smith Goes To Washington"
DEPARTMENT OF THE AIR FORCE
James Maitland Stewart
Newsweek





LEFT: Henry Fonda, one of Stewart's first roommates after he moved to Hollywood, created the still life on the easel in the master bedroom. Fonda once said of the Stewart residence, "It's as comfortable as Jimmy, with a splash of style thrown in by Gloria."



ABOVE: The Stewarts shared an interest in wildlife conservation. The giraffe sculpture is an award for their service to the Natural History Museum of Los Angeles. Photographs depict the Jimmy Stewart Museum in the actor's hometown of Indiana, Pennsylvania.

birth to twin girls, Judy and Kelly. By then Jimmy and Gloria had found a way to live a small-town life despite his big-screen career.

Behind silver birches on the 900 block of Roxbury Drive in Beverly Hills sat their unpretentious Tudor-influenced, two-story family house. The cozy foyer led to two formal rooms: On the right was a large living room, with a few French pictures and a grand piano, at which Jimmy occasionally performed his deadpan rendition of "Rag-Time Cowboy Joe." To the left was the dining room, with an oak table and a French provincial bookcase serving as breakfront. Except on holidays and a few festive occasions, the Stewarts rarely used either room.

Instead, the family gathered each evening in the library beyond the living room. Almost every surface in this informal room was covered with some article of memorabilia. Wildlife, a family passion, provided the prevailing theme of the objets d'art. And on an easel sat a portrait of Pie, Stewart's horse in numerous westerns, as rendered by Henry Fonda. Stewart used to prepare for family vacations by putting valuables in a vault—not jewelry and silver, but the fam-

continued on page 308

CHARLES LAUGHTON & ELSA LANCHESTER



MUSEUM OF MODERN ART FILM STILLS ARCHIVE



PHOTOFEST

Hollywood was a "goofy" place, observed Charles Laughton. "If you weren't a little bit mad, you wouldn't be there." ABOVE: The actor on the sloping lawn beside his rented house in Hollywood in 1932, the year he arrived in town with his wife, Elsa Lanchester.

RIGHT: Laughton in the living room with Lanchester, who went on to star in *The Bride of Frankenstein*, while Laughton made *The Hunchback of Notre Dame*. Of Hollywood architecture, she remarked, "Everybody's home seems to be a kind of personal wish-fulfilment."

By Simon Callow

Charles Laughton was part of that generation of Englishmen—including W. H. Auden and Christopher Isherwood—who came to America to escape from everything that they found intolerable about Britain: the omnipresence of class distinctions, the rigidity of official sexual morality, the weather. Laughton, with his brilliant and erratic wife, Elsa Lanchester, in tow (as she saw and felt it), came to America in 1932 to appear on Broadway in *Payment Deferred*, the C. S. Forester play in which he staggered audiences on both sides of the Atlantic with the harrowing realism of his portrayal of a "little man" who commits a murder. He had a succès d'estime that immediately inspired the moguls of Hollywood to try to find something for him to do—not an easy task, since even at this period, so soon after the invention of sound movies, when the character actor with a theatrical background was much in demand, he was a hard man to place, partly on account of his lack of conventional good looks ("I resemble," he once remarked, "a departing pachyderm") but even more, perhaps, because of the complexity and nakedness of his expressive means.

Part of the strange intensity of his work was due to his fight with his sexual inclinations, which were strongly directed toward young men. Elsa Lanchester had discovered this aspect of his nature just before their departure for New York but had decided that she would nonetheless remain his wife. Her feelings can scarcely have been made any less difficult by the inevitable concentration of the press and the great and the good of the day on Laughton. As an original and subversive cabaret

THE *HUNCHBACK OF NOTRE DAME*
AND *BRIDE OF FRANKENSTEIN* LEADS
AT HOME IN HOLLYWOOD







MUSEUM OF MODERN ART/FILM STILLS ARCHIVE

artist in London, she had commanded the admiration of a small but fervent group of connoisseurs; in America she was merely Mrs. Charles Laughton, the eccentric-looking wife of a great actor.

Laughton went directly to Hollywood after the run of *Payment Deferred* to act in *Devil and the Deep* (1932), with Tallulah Bankhead, Gary Cooper and the very young Cary Grant; he and Lanchester rented a house in Hollywood. Their domestic arrangements mattered a great deal to the couple, and they searched for a long time before finding a satisfactory place. In *Charles Laughton and I*, Lanchester writes drolly about their astonishment at the architectural styles of Los Angeles—"Late Marzipan," they called it. Finally they took the house in Hollywood. "To rent: a pretentious house," said the realtor's advertisement. There they were photo-

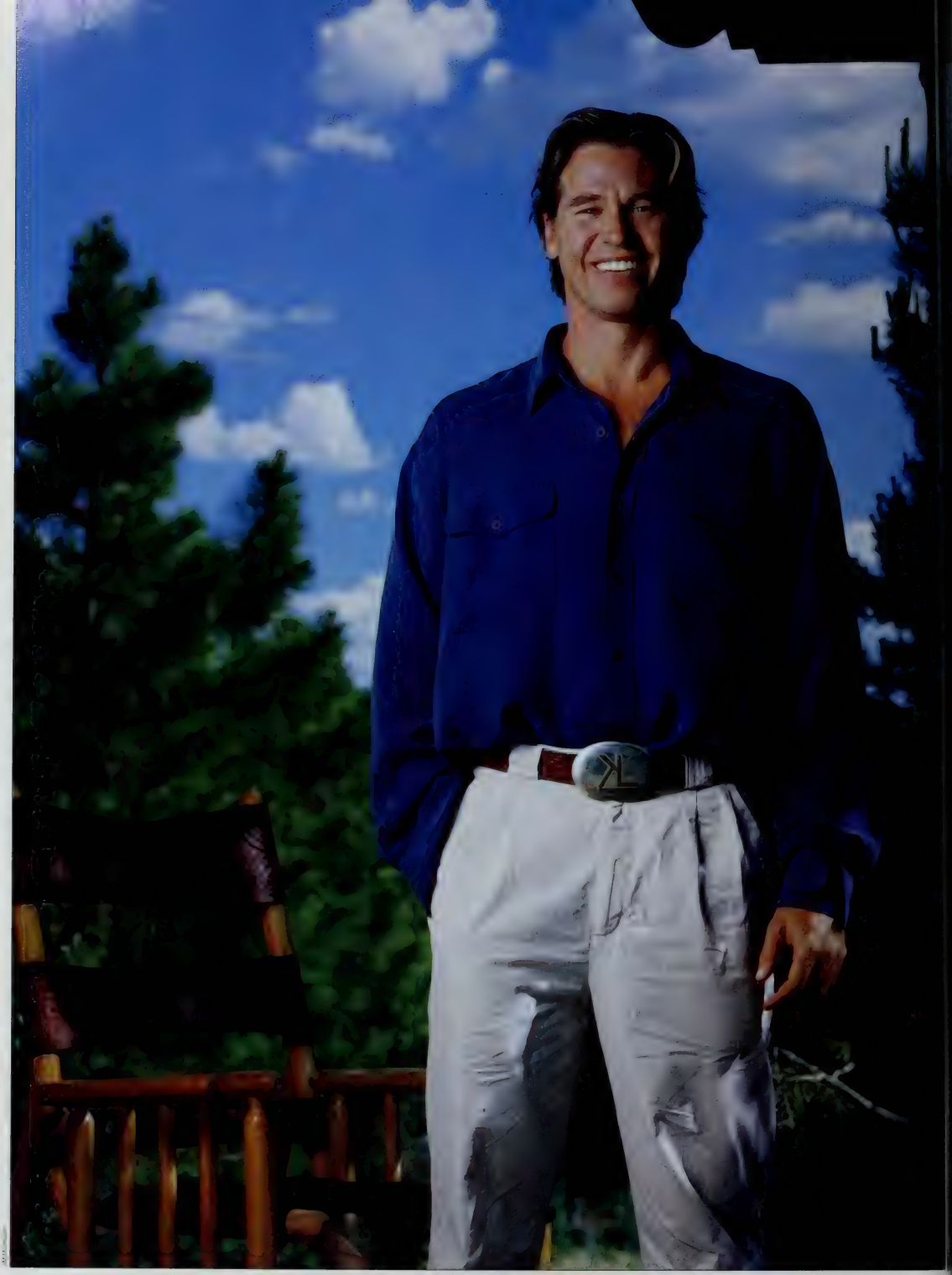
continued on page 306

"Houses and places and flowers and trees always played a principal part in our life," wrote Lanchester. OPPOSITE AND ABOVE: The couple spent a year or so at the house; in 1941 they bought a house in Pacific Palisades. "It would be very convenient for myself if Hollywood moved to London," Laughton said.



MUSEUM OF MODERN ART/FILM STILLS ARCHIVE

Laughton was a noted collector, acquiring pre-Columbian art and works by Morris Graves, Siqueiros and Renoir. "Some people buy paintings... because they have a love for them," wrote Lanchester. "But Charles really lived on them." RIGHT: The couple in a doorway.



Text by Nancy Collins
Photography by Robert Reck

VAL KILMER

THE ACTOR'S SPIRITUAL OASIS IN THE HILLS OUTSIDE SANTA FE



To even have a chance of doing anything unique, you have to know who you are," says actor Val Kilmer. "As a result, you should live where you feel most yourself."

For the star of *The Saint* (1997) and the upcoming *At First Sight*, that is Santa Fe—a place where the facts of land bump up against mysticism on a daily basis. "Take the mountains in New Mexico," says Kilmer. "There's something very hard and dangerous about the cliffs here—they're not solid granite, so rocks can move and you can die climbing. Yet in the midst of that jagged canvas you'll suddenly come upon this crazy, Barnum and Bailey burst of wildflowers—Day-Glo orange sprinkled with purple—the perfect bouquet." He pauses, smiling. "There's irony here—like in life."

For the classically trained actor who electrified Jim Morrison on-screen in *The Doors* (1991) and then went on to re-create the Caped Crusader in *Batman Forever* (1995), irony is familiar terrain. Known for his brilliant, often tempestuous talent, Kilmer has staked his claim in territory as unpredictable as the man himself. "In New Mexico it's easier to understand that there's more than one absolute," says Kilmer, whose love affair with the Southwest dates back to his California boyhood and family camping trips to Arizona and New Mexico. (Kilmer grew up in the San Fernando Valley, next door to Roy Rogers and Dale Evans. "When Trigger died, they stuffed him—standing on his hind legs—and put him in the living room," he recalls. "Then their dog Bullet died, and they did the same thing to him. We were always afraid that if Dale died, we'd walk in one day and find her, stuffed and holding a tray, in the kitchen.")

"Then there's the weather here," he continues. "In the course of a day it can be clear, get cloudy and snow and then get sunny and the snow melts. You never know what to expect."

Eighteen years ago the only thing the actor expected when he drove through

Just outside Santa Fe, actor Val Kilmer (left) undertook what he describes as a "Pueblo-style" renovation of a 1970s house. "I wanted to establish a sensibility that would be reflective of the values of the land and of the style, movement and tradition of the area."

ABOVE: The house sits at the foot of the Santa Fe National Forest amid piñons, aspens and cottonwoods. Kilmer, who nearly doubled its size to 6,000 square feet, sought to reorganize the circulation and "maximize the views." He also built a barn for his horses.



Santa Fe on his way to New York and the Juilliard School, where he'd been accepted as a drama student, was a couple of nights' layover in Santa Fe. Three and a half months later he reluctantly drove out of town, beginning a commuter romance between Santa Fe and wherever he happened to be working at the time.

Seven years ago he put down official roots by buying twenty-seven acres of prime property in Tesuque (home to Ali MacGraw [see *Architectural Digest*, July 1997] and Gene Hackman [see *Architectural Digest*, April 1990], among others). Though the land was spectacular, the house on it wasn't, as Kilmer and his then wife, English actress Joanne Whalley, moved into what he describes as "a seventies condominium-looking wreck with glass walls." (Albeit one with a colorful past: The former tenants left bullet holes scattered throughout a bedroom.)

"There was no dining room, and what is now the living room was a greenhouse with a tin roof, plastic skylights and uneven floors. I should've

"After seeing her house and shop in Santa Fe, I asked Nathalie Kent to help me with the interiors," says Kilmer. "I liked the way she balanced fun and soul." ABOVE: A Navajo rug and Pueblo hand drums highlight the entrance hall. In the foreground are circa 1880 Cheyenne and Sioux knife cases.

OPPOSITE: In the living room, a carved and painted totem from New Guinea rests beside the kiva-style fireplace. Atop the armoire is a Papago cradle basket. The Mexican church candles throughout were made especially for Kent's shop.



BELOW: Chairs and a table made by Limbert occupy the dining room. The table is set with Navajo sterling silver flatware and silver candlesticks crafted by Jennifer Graham. Above is an antique antler chandelier. "The candles add a real feeling of mystery," says Kent.



blown it up and built from scratch," Kilmer ruefully admits. "I didn't know how extreme renovation could be."

He quickly found out, electing himself architect when none he interviewed shared his vision. The result is 6,000 square feet—double the space—of adobe rooms that are laid out in a fluid arrangement. "I'm proud that even though the house has been around for three decades, people in the area see it and don't know it was once this sad paradigm of the seventies."

What the original house had going for it was thirty windows and six skylights. "I wanted to be able to ride my horse, walk inside and not have my point of view change," says Kilmer. "I saw that possibility in the shell of this structure because of the windows. You

RIGHT: Kilmer had the library made deeper by pushing out the fireplace wall. The oil is by Jozef Bakos. On the table in foreground is a collection of hand axes, hammers, axheads and other stone tools from Africa. The Moroccan star-shaped table is adorned with *zelliges*.





As elsewhere in the house, the master bedroom, which the actor added in the renovation, has a traditional coved ceiling divided by vigas. Antique lace covers the bed and the pillows. The rugs are Navajo. "Santa Fe has always been a cultural center," says Kilmer.

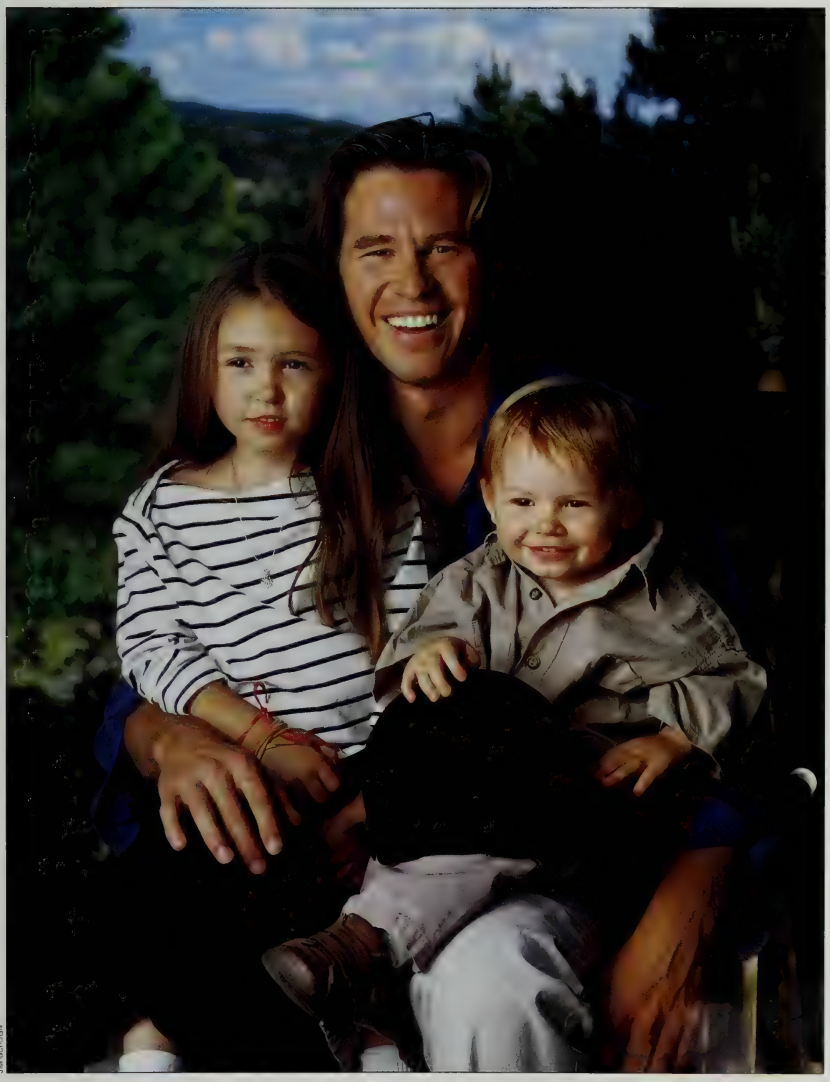
can stare out the same window and experience a different mood from morning to night."

Kilmer's reconstruction gave Mr. Blandings a run for his dream-house money. In addition to a dining room, he built an upstairs master suite with connecting decks as well as a tennis court, a stable and an outdoor compound specifically for a family of buffalo. The fifteen-hundred-pound patriarch, whom the actor calls "James Brown, the godfather of soul," can be seen rocking and pronking with the agility of his namesake whenever the moon is full. (During full moons, male bison pirouette into the air in a dance called pronking.)



KILMER HAS STAKED A CLAIM IN TERRITORY AS UNPREDICTABLE AS THE MAN HIMSELF.

BELOW: The actor with his children, Mercedes and Jack. "In a healthy way, Santa Fe is a very exposing environment," says Kilmer, who spends much of his time there when not filming. FOLLOWING PAGES: Ben Haggard used indigenous plantings in designing the garden.



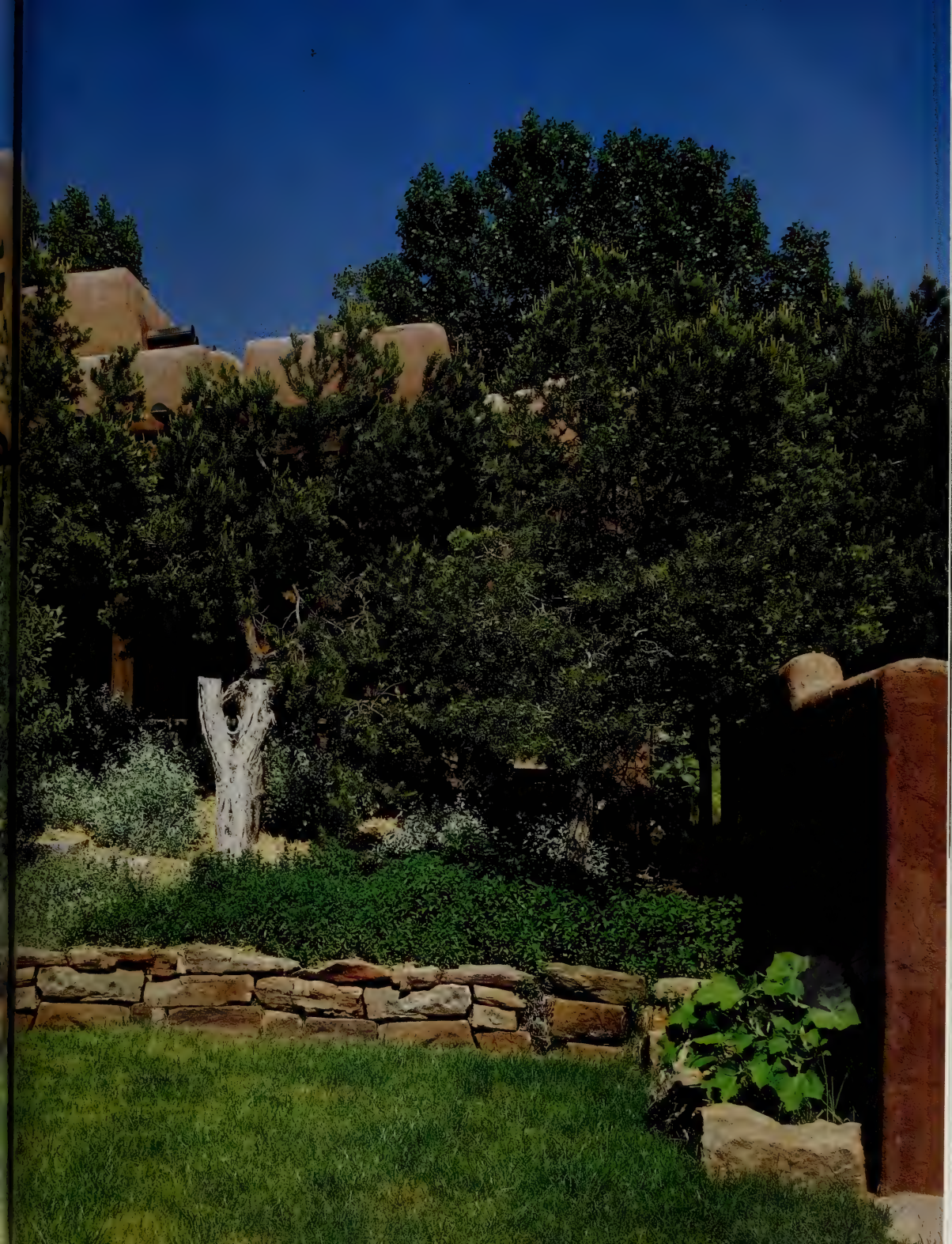
JIM RICHARDSON

Over the years, as the house changed, so did Kilmer's life. After having two children, Mercedes (now six) and Jack (now two), the couple separated in 1995. Whalley moved back to Los Angeles, leaving Kilmer with a nearly empty house. So he called Nathalie Kent, a former fashion editor of French *Vogue* who sells furniture and objects from her shop in Santa Fe. "Val knew exactly what he wanted—warmth, a down-to-earth feeling, a place that would be welcoming to friends and children," she says. "He just didn't know how to realize it.

"Val's furniture had nothing to do with Santa Fe," Kent explains, "so we decided to make the house more southwestern," a feat they jump-started by eschewing slipcovers in favor of Native American textiles and laying down vintage Navajo rugs. Happily, Kilmer was no purist. "Val travels all over the world, so he let me use a mix of countries," notes Kent, pointing to a Moroccan lamp and sconces as well as the actor's

continued on page 309







MIRIAM HOPKINS

HEROINE OF *TROUBLE IN PARADISE* AND *BECKY SHARP* ON TOWER GROVE ROAD

Interior Design by Harold Grieve
Text by Peter Viertel

OPPOSITE: At first reluctant to leave New York theater for Hollywood movies, Miriam Hopkins became a leading actress in the 1930s. "She has the quality of which a 'cult' could emerge," Tennessee Williams once observed.

Even in her heyday, Miriam Hopkins was not in constant demand as were some of the other leading ladies of the mid-1930s: Crawford, Colbert, Lombard. Yet Ernst Lubitsch chose her to star in three of his best movies: *The Smiling Lieutenant* (1931), *Trouble in Paradise* (1932) and *Design for Living* (1933). Rouben Mamoulian directed her in *Dr. Jekyll and Mr. Hyde* (1932), in which she was strangled by Fredric March, having opted for the character part rather than the straight lead. She even played the young woman who gets raped in a barn in *The Story of Temple Drake* (1933), based on the William Faulkner novel *Sanctuary*, which ran afoul of the Production Code of the Hays Office.

In life and on the screen, whenever the role demanded it, she had an alluring femininity; she could also play the part of a hellion or a sophisticated lady. She had started her career in the theater, which she never ceased to prefer to making films. The first of the Lubitsch films was shot at Astoria Studios on Long Island and was probably one of her happiest times in front of the camera.



PHOTOGRAPHY COURTESY ACADEMY OF MOTION PICTURE ARTS AND SCIENCES

ABOVE: Constructed of stucco and terra-cotta, her Spanish colonial house on Tower Grove Road in Beverly Hills had panoramic views of the city. Built in 1924 for John Gilbert, it later belonged to David O. Selznick and Jennifer Jones.

She adored working with Lubitsch and felt at home in New York. In *Becky Sharp* (1935), the first Hollywood feature to be shot entirely in three-color Technicolor, she gave an exceptional performance, with Mamoulian as director.

At fourteen I had a crush on her. She had come to my parents' house for tea, accompanied by King Vidor, one of the top directors of the first half of the century. Vidor was a big, handsome man with a pleasant baritone voice and, like Hopkins, a southerner. Accompanied on the guitar by his driver, Tony Guerrero, he sang "Water Boy," "Nobody Knows the Trouble I've Seen" and "Ol' Man River." The moment Vidor began to sing, Hopkins began to talk. She was a voluble young woman, witty and intelligent, with a seductive voice she apparently liked the sound of. No doubt she'd heard Vidor's renditions before and did not enjoy sitting quietly to listen. Even to my less than worldly eyes it was apparent that the relationship was not going to be a permanent one.

John Gilbert had played the doughboy opposite Renée Adorée in Vidor's *The Big Parade* (1925), and the director had persuaded Gilbert to build a house near his own on Tower Grove Road, a remote location in those days (see *Architectural Digest*, April 1996). Hopkins, who had been one of Gilbert's loves, probably met Vidor at the house. Her liking for the villa outlived her feelings for both men, and after Gilbert's death in 1936, she bought the house. The somber Spanish-style interiors were alien to her, and she redecorated, hanging a few of the good paintings she had acquired on its walls, including Picasso's *Guitar and Newspaper on an Armchair*.

Jean Negulesco had been the technical adviser and supervisor of the rape scene in *The Story of Temple Drake*, and Hopkins developed a good-natured fondness for the attractive Romanian. His discerning taste and knowledge of modern painting impressed her. Although they didn't live together, he was in constant attendance at the house. He took me along to Tower Grove Road to play tennis as his doubles partner.

On those long-ago summer afternoons we played in the shade of the eucalyptus trees that had grown tall since Gilbert's occupancy. The villa still had the aura of old-fashioned romance. A narrow circular staircase led



directly into a spacious living room, at the far end of which was a covered terrace that looked out on a rectangular swimming pool. I remember I was shown a mirrored bath that Gilbert had added for his last bride, Virginia Bruce.

During the early years Hopkins lived there, she was married to Anatole Litvak, the director of *Mayerling*, who became her third husband in 1937, to the great surprise of all of their friends. Hopkins had adopted a five-day-old boy, whom she named Michael. Litvak turned out to be a good stepfather, but as a husband he was apparently lacking, for the marriage lasted only two years, during which he kept a separate residence most of the time.

In 1945 Hopkins rented the house to David O. Selznick, who purchased it in 1949, just before his marriage to Jennifer Jones. The couple remodeled it extensively and perfected the romantic atmosphere of the villa. Hopkins returned to the town house on Sutton Place in Manhattan that she'd bought more than ten years before. It was there, she often said, that she hoped to die. Hollywood to her was still a temporary place of work, and she had no intention of putting down permanent roots. She rented a house in Brentwood and moved on to other swains.

Among her partners in later life was a fourth husband, Ray Brock, a retired foreign correspondent. They were incompatible, and the marriage was dissolved after six years. Although Hopkins was exceedingly egocentric, she could also be warm and generous, and she was given to taking on men who were outside of mainstream Holly-

HER LIKING FOR THE VILLA OUTLIVED HER FEELINGS FOR BOTH MEN.



ABOVE: Gilbert's own decorator, set designer Harold Grieve, updated the Spanish interior. "I redid the house in the Art Moderne style," he said. "In the living room,... I changed the baronial-like fireplace to a clean rectangular opening."



LEFT: Grieve, who described his design as "very simple and very contemporary," furnished the living room with "a mixture of Art Moderne and antiques." In one corner a 19th-century study hangs above a slant-front desk.

wood—a dangerous thing to do in a town where failure has always been thought to be contagious.

Considered difficult, even once she was back in the theater, she was often reluctant to accept the parts assigned to her by her various bosses. Other actresses, such as Ingrid Bergman and Bette Davis, struggled against the system, but they were usually more politic in their resistance or were better advised by their agents. They were also luckier at the box office,



Although Hopkins gained a reputation as temperamental, "you could get all kinds of things from her that are unavailable from more malleable actresses," said director Rouben Mamoulian. RIGHT: Her dining room contained English pieces.

BELOW: Grieve reworked the master bedroom, furnishing the space with a contemporary bed and a cantilevered night table and opting for simple plaid draperies. Accordion windows open to a balcony overlooking the garden.







"Throughout the house, I hung some of Miss Hopkins's beautiful paintings," said Grieve. ABOVE: Picasso's *Guitar and Newspaper on an Armchair* (1915) hangs in the master bedroom; his study for *Girl with a Guitar* (1932) is in the hall.

which made things easier for them. And they were not as constantly tempted to return to New York theater.

I recall that Hopkins rented a beach house near Marion Davies's palatial mansion on Pacific Coast Highway a year or two before the start of World War II. Again there was a tennis court, rarely used by Hopkins but a playground for her son and his friends. Visiting foreign VIPs were invited on weekends, and I remember that one foggy afternoon she introduced me to H. G. Wells, who was on a brief visit to Hollywood.

Hopkins ultimately moved back to her town house overlooking the East River, which was where I saw her last. She had aged well and had held on to some of her "movie money," although later she was forced to sell the Sutton

ELMER GANTRY'S OSCAR WINNER IN HIS MALIBU AND CENTURY CITY RESIDENCES

By Kate Buford



OF MODERN ART/FILM STILLS ARCHIVE

Malibu

Opposite: "I woke up one day a star. It was terrifying," said Burt Lancaster of his first film role, in 1946, in *The Killers*. "He knocked them dead with his looks," recalled Virginia Mayo. "He just had a great persona. There was nobody like him. That's what makes a star."

Above: Lancaster moved his wife, Norma, and their son into a rented house in Malibu, an hour from Paramount's lot, where he was filming *I Walk Alone*, with Kirk Douglas. Touted by Paramount as the new "tough guy in town," he deliberately posed stone-faced.

Burton Stephen Lancaster started life on the streets of East Harlem, New York, in 1913. Born in a railroad flat on East 106th Street, the blond boy with eyes of electric blue grew up to be a star who pushed himself through an unprecedented range of roles in such movies as *Come Back, Little Sheba* (1952), *From Here to Eternity* (1953), *The Rainmaker* (1956), *Sweet Smell of Success* (1957), *Gunfight at the O.K. Corral* (1957), *Judgment at Nuremberg* (1961) and *Birdman of Alcatraz* (1962). Along the way he led the industry away from the studio system to independent production with one of the most successful indie companies —Hecht-Hill-Lancaster—of the fifties.

It took Lancaster a long time to get used to the idea of a house at all. He traveled light through life, taking off in the early thirties as a barely trained acrobat to join the small-time circus circuits that crisscrossed the nation during the Depression. His first marriage, to a circus aerialist, lasted scarcely three years. Desperate for work by the end of the decade, he floated around the burlesque carnival world of Kansas City, ending up in Chicago's Marshall Field's department store selling lingerie and performing back flips in the aisles when trade got slow. He loved vaulting his six-foot, two-inch body through space



LEFT: "If you're just going to show up for a part, you might as well be a robot," said Lancaster, who was one of the first actors in Hollywood to establish his own independent production company. "If you can't contribute by suggesting things to a director, then what's the use?"

in, so did various family members from New York and a constant troupe of what his flamboyant mentor, producer Mark Hellinger, called "grubby old acrobats." They all camped out on the floor, and Norma kept a pot of spaghetti sauce—Lancaster's favorite childhood memory of his Italian immigrant neighbors—constantly simmering on the stove. As one reporter noted, the star's religion was a carny loyalty to anybody who had ever done him a favor.

From the start the Lancaster family made its mark as a notably un-Hollywood ménage: no fancy cars, no party hopping, just Saturday night bridge with a few fellow devotees such as Norman Mailer and Ross Hunter. As the babies started coming—the family would eventually add up to what the star called

BELOW: Lancaster, who had started his career as a circus acrobat, was perfectly content with his furnished Malibu house, which had ruffled lampshades and sagging sofas. All that concerned him was that the house be able to accommodate visits by his extended circus family.



in controlled movements, a skill that would mark his style in the movies.

In the buoyant postvictory September of 1945, Private Lancaster, still in uniform, was riding up the elevator in Manhattan's Royalton hotel one day when a theater scout, who couldn't stop staring at the tall, good-looking soldier, suggested he show up at the Warwick hotel that night to audition for a new wartime drama, *A Sound of Hunting*. The play ran for only three weeks, but it catapulted the new thespian out to Los Angeles and into instant stardom in *The Killers* in 1946.

Fame came so fast that summer that he hardly had time to move out of his first perch in a San Fernando Valley garage and into a rented beach house on Pacific Coast Highway in Malibu. Pine-paneled, furnished with beat-up sofas and dusty ship models on the mantels, the house literally hung over the ocean.

When his new wife, Norma, moved



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his "brood of five little towheads," two boys and then three girls—Norma suggested they find a place to live that was perhaps less accessible to all and sundry.

The family moved in 1948 to a Colonial house on a two-acre lot on Linda Flora Drive in Bel-Air, with a sweeping view south over the Los Angeles basin. By the end of the fifties the movie capital was buzzing: The man who had turned down the unprecedented sum of a million dollars to star in *Ben-Hur* had racked up a three-hundred-thousand-dollar renovation bill with the help of architect Harold Levitt. They added a separate wing for the boys, a suite for the girls, an enormous living room for movie screenings and a baseball diamond (Lancaster's son Billy would write the 1976 baseball comedy hit, *The Bad News Bears*).

The house burned to the ground in the devastating Bel-Air fire of 1961. The Lancasters' art collection, which included works by Léger, Chagall, Renoir, Rouault, Vlaminck, Rousseau and

Lancaster leans against the railing of the residence's brick-paved terrace, which overlooked the Pacific. The actor, his father, Jim, and Harold Hecht, a partner in Hecht-Hill-Lancaster Productions, would sit outside drinking cups of coffee and planning the star's next move.



COURTESY SUSIE LAI

Century City

In 1974 architect Harold Levitt converted two condominiums in Century City into one large space with a Moorish theme. Lancaster, who was nominated four times, perched his Oscar for *Elmer Gantry* amid African sculptures, his bound scripts and books on art and opera.

Dufy, happened to be on loan to the Los Angeles County Museum and was spared. The morning after, Lancaster—Oscar winner that year for *Elmer Gantry* and the man *Life* called "the original model" and "the showiest specimen" of the actor-producers who had taken over the industry—appeared at the smoking rubble with his ten-year-old daughter, Joanna. Turning to the still-standing mailbox, he made a crack that was reported around the world: "I just came," he said, scooping out the mail, "mainly to pick up my *Variety*."

A massive modern house designed by Levitt went up in its stead. Lancaster's lifestyle had grown with his fame. He now drove a Jaguar or a Mercedes and hosted the likes of Dr. Martin Luther King, Jr., and the Beatles in his private domain. But by the seventies he was on the loose—divorced, children grown, big house sold, renting again in Malibu. He was now an international star who spent as much time abroad working with such directors as Visconti (*The Leopard* [1963]) and Bertolucci (*1900* [1976]) as in Hollywood.



COURTESY SUSIE LANCASTER

ABOVE: A reproduction van Gogh, a prop from *The Train*, hung in the master bedroom, which had a Moorish door surround as a headboard. "Burt was amused by the idea of slipping in the odd fake," says his widow, Susie (right, with the actor in the mid-1980s).



In 1974 he bought two condominiums on the eighteenth floor of a Century City high-rise. Built on the old back lot of 20th Century-Fox, the towers looked north over the New York street set on the remaining studio lot and south down on Lancaster's home away from home, the Hillcrest Country Club. When not on location, he could often be found on the green in the late afternoon with a bucket of balls, obsessively practicing his swing.

Levitt reconfigured the space into

continued on page 308

CLAUDETTE COLBERT

STAR OF *THE PALM BEACH STORY* AT HER BARBADOS GETAWAY

Text by Gerald Clarke/Photography by Dan Forer



COURTESY PARAMOUNT PICTURES

In a sheltered bay in a sheltered garden on the west coast of Barbados, two ancient cannons sit staring at the sea, still poised to growl their displeasure at the first sight of French or Spanish sails. But those old warriors have not spoken, at least not in anger, in nearly two centuries, and by the time I first saw them, in winter 1982, they were as friendly and inviting as everything else at Bellerive, the home of the late Claudette Colbert.

Indeed, few other houses that I have come to know have so accurately reflected the personalities of their owners. Like Colbert herself, Bellerive was practical as well as beautiful, informal as well as elegant. It was, like its



"I have a thing about sunsets. My house in Barbados faces the sunset, and so did my house in California," said Claudette Colbert (top, in 1942), whose Oscar nominations included *Private Worlds* and *Since You Went Away*. ABOVE: Bellerive, her two-story Barbados residence.

"I saw the bones of a lovely house that needed everything, and I saw the beach," said Colbert, who restored the 19th-century plantation house in the 1960s. RIGHT: In the entrance hall are a Waterford chandelier and a Guanyin figure that came from her Los Angeles home.





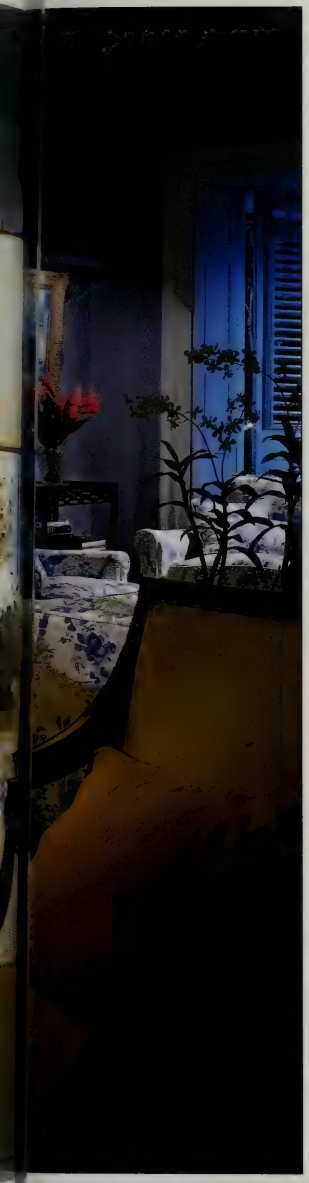


On a Lucite table designed by William Haines is Colbert's Oscar for *It Happened One Night*. In the foreground are her sketchbook, open to a drawing of Slim Keith, and an album of photographs Colbert took on a trip around the world with her first husband, Norman Foster.

owner, innately hospitable.

Colbert bought the house in 1961, when she decided—after thirty years, sixty-two pictures (*Midnight*, *The Palm Beach Story*) and one Oscar (*It Happened One Night*)—that she had had enough of Hollywood. A vacation in 1960 at Firefly, Noël Coward's retreat in Jamaica, had given her the idea for a sunny hideaway of her own, and a visit to Barbados at the invitation of stage designer Oliver Messel did the rest. It was love at first sight. She went house hunting on that trip, and for the remainder of her long life—she was almost ninety-three when she died in July 1996—she was the most famous booster of that easternmost Caribbean island. "Little England," many of the natives like to call it. For Colbert it was simply "my beloved Barbados."

To the ordinary eye, the house she chose was distinctly unpromising. As old as those hoary cannons, it had been home to generations of English sugar planters, and by the time the last owner, Sir Rupert Briarcliff ("old Sir



Rupert," as Colbert always called him), was finished with it, it was scarcely more than a genteel wreck—a house that needed everything, as she put it. Sun, sea and salt had attacked its exterior, termites had nibbled at its innards, and decades of neglect had sapped its spirit. Moreover, if there had ever been a logical floor plan, it had long since been erased by odd and seemingly whimsical additions—a staircase here, a small room there.

Colbert did not look at the house with an ordinary eye, however. Born in Paris and raised in New York, she had studied sketching and painting in hopes of becoming a fashion designer. Those lessons stayed with her—she became, in fact, an excellent portrait painter—and Colbert always viewed the world through the eyes of an artist. Underneath those weathered shingles and behind those decaying walls she saw what she described as "the bones of a lovely house." Colbert also saw, only a hundred feet away, an equally lovely sight—the sparkling Caribbean. Unlike most other plantation houses, which had been built inland, atop the cooler hills, Sir Rupert's

COLBERT ALWAYS VIEWED THE WORLD THROUGH THE EYES OF AN ARTIST.





ABOVE: "There's nothing less interesting than a goody-goody, and I played a lot of them," Colbert said. "The best thing to play is a bitch with a heart of gold." A lamp by Haines joins a needlepoint pillow done by Colbert and a table base by stage designer Oliver Messel.

Colbert mixed her antiques with Barbadian pieces. LEFT: After she saw pictures of the Kennedy White House, she sketched the narrow dining chairs and had a local joiner copy them. The table is set the way it was for a presidential visit in 1982 by the Reagans. Steuben crystal.

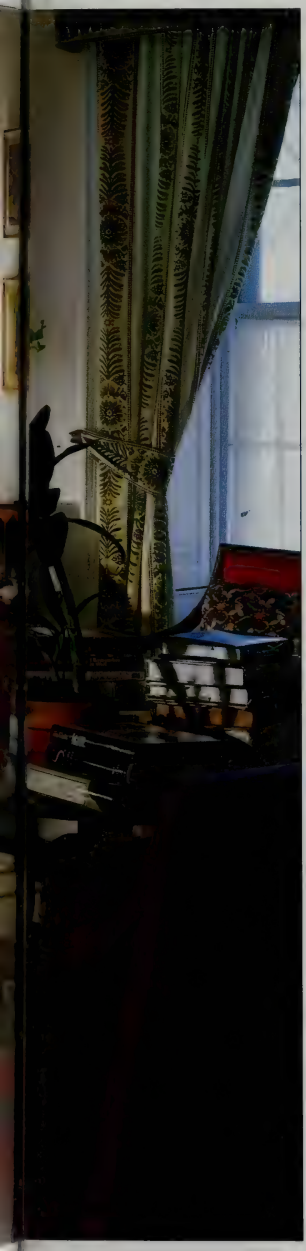
house was on the beach, which was precisely where the water-loving Colbert wanted to be.

"*Mon Dieu, aidez-moi*" was a prayer she whispered before going on stage—she was almost as well known on Broadway and in London's West End as she was in Hollywood—and Colbert would require some divine intervention to turn the colorful shambles into a home. She had played many roles during her long career, from a seductive Cleopatra to a nun, but none was to be more challenging than the one she now faced. Although I had heard the story of that struggle many times—she said it gave her an ulcer—I didn't realize how formidable her task had been until after her death, when photographs taken during the early stages of renovation emerged from the back of a closet.

Colbert envisioned a haven for her friends as well as for herself. But the plantation house had been built for a hardworking planter, not for her extended global family—actors, playwrights and



Colbert, who died in 1996 at the age of 92, attributed her stamina to her craft. "You had to go on when you felt rotten. The curtain's going up or the camera's going to turn, and you shake your head and do it. You have to put on a good show." BELOW: The master bedroom.





COURTESY ACADEMY OF MOTION PICTURE ARTS AND SCIENCES

directors, statesmen and the people she met in the course of her travels. There was, in short, insufficient space to entertain and house her many visitors. The living room was small and square, with a curiously placed staircase at one end. Radical surgery was clearly demanded, and radical surgery was what Colbert, the wife of Joel Jay "Jack" Pressman, an eminent Los Angeles surgeon, performed.

By breaking through a wall, she extended the living room out to an adjoining terrace, neatly doubling the room's size, and she carved out huge windows to face the garden and sea. Baths were added where they were needed, and each of the guest bedrooms was decorated in a different color and style. Upstairs, besides Colbert's own room, were the green and yellow rooms; downstairs was the blue room, my own favorite, with two easy chairs that cried out for an afternoon snooze.

Almost every room, the

Colbert's last Hollywood film, *Parrish* (1961), allowed her to buy Bellerive. She and her second husband, Dr. Jack Pressman, retired to Barbados, but he died in 1969, not long after the renovation of the residence was completed. ABOVE: Colbert in the early 1930s.



LEFT: Colbert took advantage of the oceanfront location by asking local architect and friend Ian Morrison to add an open Chinese pagoda based on her design, where she and her guests would gather for breakfast and lunch. Mahogany chairs were lacquered in red.

living room included, was graced with bookshelves, and it is impossible to think of Bellerive without its well-thumbed volumes—thrillers and potboilers, classics and studies in art and history—mingling in happy communion. In the blue room, for instance, I would find Frederick Forsyth and Jackie Collins alongside the works of Mark Twain and Charles Dickens, Amy Tan next to Jane Austen. Scattered here and there were volumes affectionately inscribed by such scribbling friends as Anthony Eden, Rex Harrison and Noël Coward.

Once she was satisfied with the interiors, Colbert turned to the outside, where the initial scene was no less bleak—the garden consisted of a dusty dirt road, a few palms and one impressively

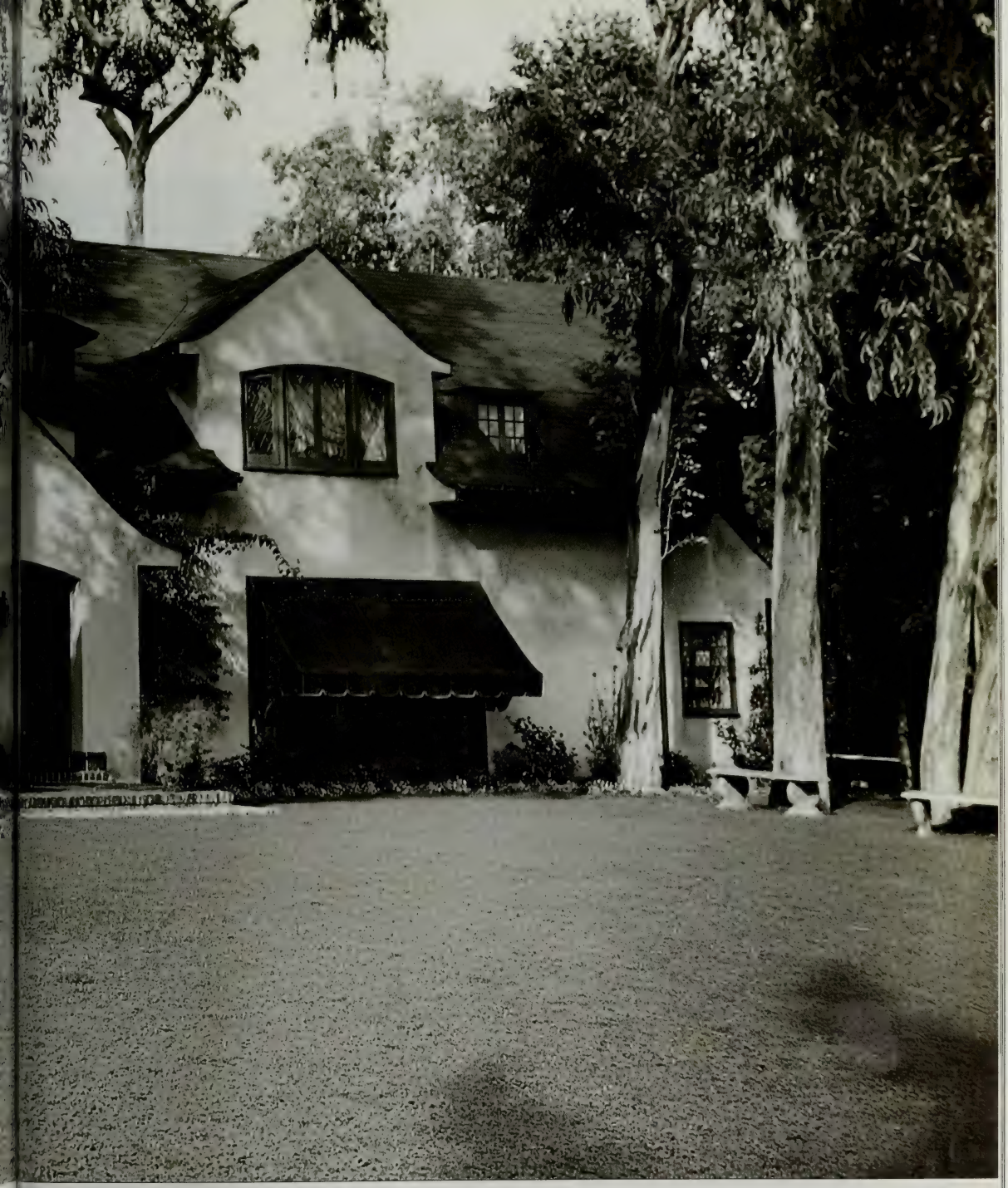
continued on page 309



ABOVE: The entrance gates to Bellerive. Oliver Messel, who also had a house on Barbados, wrote to Colbert that he thought "it was the most delightful place, full of character, more so than any other house along the coast."



JOAN BLONDELL & DICI



POWELL

THE VERSATILE MUSICAL COMEDY
ACTORS OFF SUNSET BOULEVARD

PRECEDING PAGES: Married from 1936 to 1945, Joan Blondell and Dick Powell lived in an English-style house in Hollywood, just off Sunset Boulevard. BELOW: Powell contributed the crossed muskets to the living room décor; Blondell, a rug she crocheted herself.



PHOTOGRAPHS COURTESY ACADEMY OF MOTION PICTURE ARTS AND SCIENCES



By Michael Frank

Joan Blondell and Dick Powell were consummate Hollywood workhorses of the thirties. Tireless, versatile, stylish if not exactly brilliant, the actors, who were married from 1936 to 1945, typified the kind of contract players that made Jack Warner rich during the Depression while burning some of the shadow off that dark decade for the American moviegoing public.

Born to vaudevillians, Blondell made her first professional appearance as a "carry-on" at the age of four months. Her childhood was essentially one long cross-country, indeed around-the-world, tour, a sustained apprenticeship in stagecraft that served her well in her later career, when she became known as "one-take Blondell." She made a splash on Broadway in 1927, in *The Trial of Mary Dugan*, and went to Hollywood in 1930 when her play *Penny Arcade* was filmed as *Sinners' Holiday*.

Her costar was James Cagney, with whom she would make seven movies in all. In these roles, the blond Blondell (the name, remarkably, was her own) played a swift, saucy, wisecracking gun moll or a variation thereof. During this pre–Hays Code era, crime often did pay—"The age of chivalry is passed," Cagney tells her in *Blonde Crazy* (1931); "This, honey, is the age of chiselry"—but Blondell's heart, of course, was inevitably made of gold. She was the girl who, no matter how far she went astray of the law, nonetheless yearned for respectability. Sexy, shrewd and loyal to her man, she was in many ways his equal in pluck and intelligence.

She could also sing and dance. This other Blondell —a good example is Carol, the gold-digging showgirl she played in *Gold Diggers of 1933*—was a staple of musical comedy of the period, as deft with a quip as she was going through Busby Berkeley's elaborate gyrations. Moving back and forth between the two types, Blondell made more than fifty movies during the thirties, most of them for Warners. "They'd even pan me going to the ladies' room," the actress observed late in life, recalling that the schedule was so relentless she performed in a dozen movies during her two pregnancies. "They kept shooting me higher and higher," she said, "and finally shot me standing behind furniture and things." This productivity was possible because of the remarkable camaraderie of the old studio system. "We were always on time and there were no 'star complexes' or 'temperament,'" remembered Blondell, who was hardworking

The couple became popular in Warner Bros. musical comedies such as *Gold Diggers of 1933*, the movie that united them. BELOW: The house, formerly owned by Fay Wray and John Monk Saunders, and Florence and King Vidor, had a wood-paneled dining room.



BELOW: An avid sailor (Powell once won a regatta with fellow sailor Humphrey Bogart), the actor accented his study with a relief of his sailboat and a ship in a bottle. A photograph shows Blondell with their daughter, Ellen, and her son, Norman, from an earlier marriage.





but seldom earnest. Acknowledging that she was known for fluttering her eyelashes, she commented dryly, "That wasn't being cute—that was because I was exhausted and couldn't keep my eyes open!"

In the forties Blondell made a graceful transition to character roles, notably Aunt Sissy in *A Tree Grows in Brooklyn* (1945), and rotated among film, television and the stage. (She was nominated for a Best Supporting Actress Oscar for *The Blue Veil* in 1951.) Blondell was realistic about her talent and her drive, which she recognized came up short when measured against that of a Bette Davis, say, or a Barbara Stanwyck. "My home has always been foremost in my life," she said. "They made jokes about it at Warner Brothers because the moment they said 'Cut!' I was out of that studio and into my car and zip through the gate! Half the time I'd forget to put on my shoes!"

Between 1936 and 1944 home, for Joan Blondell, was shared with Dick Powell, her second husband. (Cinematographer George Barnes had been her first.) Powell was himself a performer of considerable range. Originally a band musician and singer, a vaudevillian and a master of ceremonies for the Warner-owned Stanley Theater in Pittsburgh, Powell tested for his first movie role in 1931, in the aptly named *Crooner*. He didn't get the part but went to work for the Warner studio anyway, signing a long-

continued on page 310

Although Blondell and Powell were once described by the press as homebodies, both worked exhaustively; Powell appeared in 31 films during the 1930s, Blondell in more than 50. BELOW: The master bedroom was furnished with 19th-century American pieces.



DIANE KEATON

ANNIE HALL'S BEST ACTRESS AT HER ARIZONA RETREAT

Interior Design by Stephen Shadley
Text by Judith Thurman
Photography by David Glomb





Diane Keaton has always played what a great poet once called "the pure products of America." Her characters are romantics, idealists, dreamers and naïfs —sometimes heroic, often oddball, occasionally tragic, but fundamentally unspoiled. It's not surprising to learn that she's a Californian from a close family that spent vacations camping in the desert or by the ocean; that she hates flying and loves the road; that she's a vegetarian; that her two dogs—"mongrels with a capital *M*"—were rescued from the pound; and that she owns a relaxed old house, near her mother's, on the Sonoran plateau south of Tucson. It is both spiritually and aes-

"I'd love to be able to buy all the old houses in California and restore them," says Diane Keaton. The actress (above left), who won an Academy Award for *Annie Hall* and was nominated for *Marvin's Room*, renovated a 1930s ranch house outside Tucson, Arizona.



thetically about as far from Hollywood as a star can go.

"My love of the Southwest comes from my father," says the actress, who won an Oscar for *Annie Hall* (1977), starred in *The Godfather* (1972), *Reds* (1981) and *The First Wives Club* (1996) and has directed music videos and features. "He knew the geography, the flora and the lore. When we didn't pitch camp, we'd always stay in some little adobe hacienda." Her sister also has a place in the vicinity. "It's isolated but not cut off," Keaton notes. "There are dude ranches around here and wonderful antiquing in Tucson and Bisbee. The Mexican border is close, and that gives me access to a certain exoticism. But

"The living room was very dark and had a run-down charm—it couldn't have been more appealing," she says. Keaton and designer Stephen Shadley reinforced the play of light and shadows with wood beams and furniture offset by the original stained-concrete floor.



the real charm of the house is its setting. I love the big sky, the clarity of the air and the feeling of being in the middle of the earth."

The house is nestled in a landscape of mesquite by the Santa Rita mountains. The Santa Cruz river irrigates the soil, which is surprisingly lush. In the distance looms the Tumacacori range, and nearby is the ancient Spanish mission of the same name. This refuge is a scenic ten-hour drive from Los Angeles in a rented motor home—Keaton's preferred method of transporting her dogs, her daughter, her sister, her sister's dog, her nanny, their assorted houseguests and provisions. "Getting there," she admits with a laugh, "is definitely part of the experience."

The house was built in the 1930s and has a 1950s addition. "It looked like two separate buildings," says Keaton, "and it belonged to two elderly sisters, each of whom had her own wing." An enormous pine with a dense crown shades the courtyard and rises up, like a welcome balloon, from the scrub, flagging the turnoff from a dirt road.

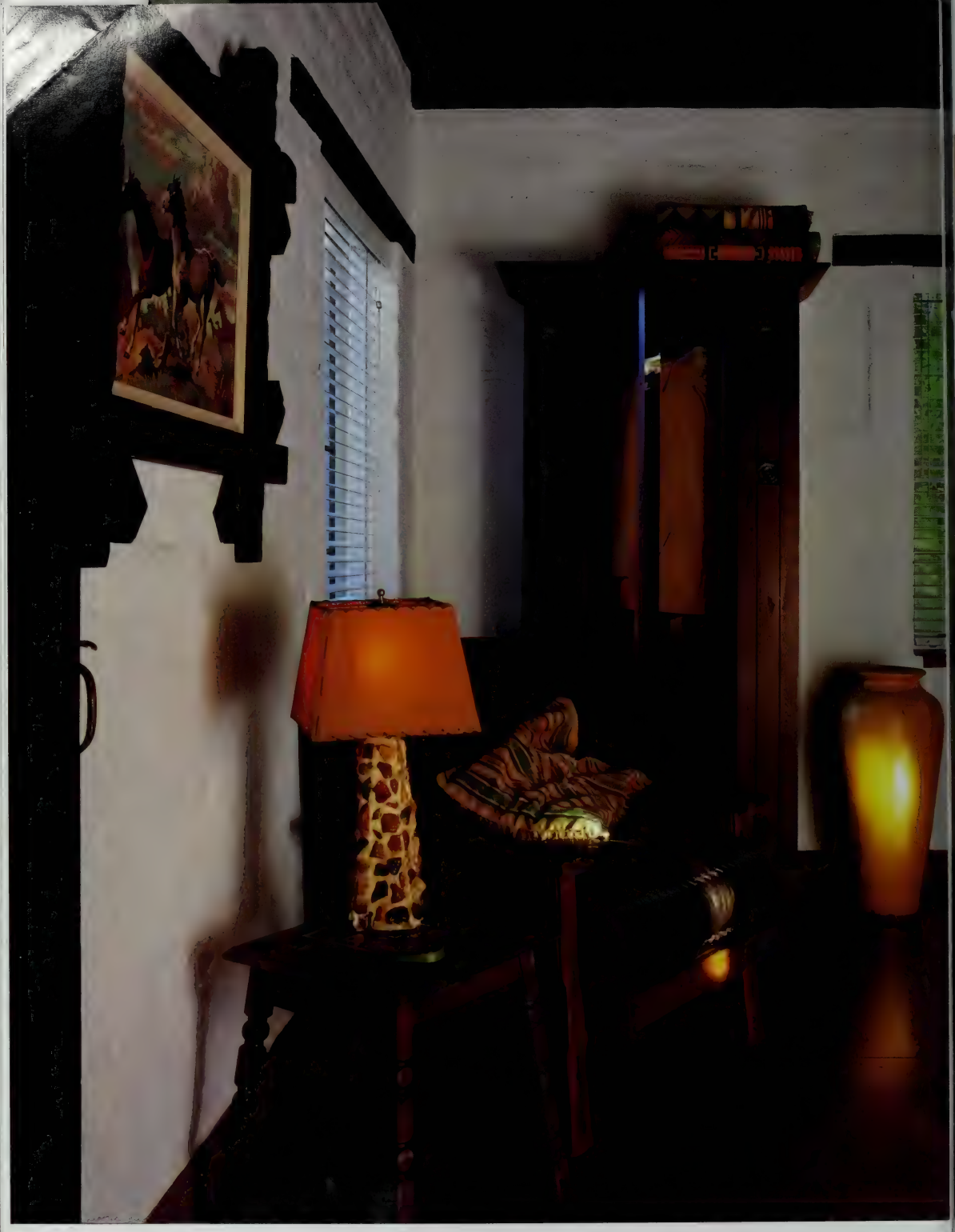
The initial repair work was already under way when the actress called in

ABOVE: Keaton, who calls herself an inveterate flea-market hound, has amassed a collection of wood-covered recipe books, scrapbooks and photo albums with cowboy and Mexican motifs that sit on living room shelves beside tomes about the West and Zane Grey novels.



RIGHT: An early-20th-century relief map of California and Nevada is in the dining area. "I didn't want to do too much to the house, just give it a few touches, like the light fixture that I found in Pasadena," Keaton says. "It's fun to see the age on things. The simpler the better."





"STEPHEN IS UNFLAGGING AND CONSISTENT, WHILE MY ENERGY AND ENTHUSIASM GO IN SPURTS."



ABOVE: "I spend a lot of time in here watching television," says Keaton of a sitting room/bedroom in a "cheapo 1950s addition that we disguised as much as possible." A 1940s Imperial sofa backs against a cabinet that Shadley designed as a room divider and headboard.

"Diane started collecting Monterey furniture while we were doing the house," says Shadley. "It's indestructible and comfortable but still has the simple lines and large scale she likes." OPPOSITE: A Pacific vase stands next to an Arts and Crafts armoire in a guest bedroom.

New York designer Stephen Shadley. "It's not a big project," she warned him. "I want to keep it real low-key." "Fine," he replied. "Fly me out for a weekend. I'll give you some free advice, and we'll mess around."

Shadley and Keaton have been friends for twenty years. He began his career as a scenic artist for the movies, and when he moved East, in the 1970s, it was to paint, not to decorate, although he would occasionally oblige his friends by "moving around their furniture." She was living in New York, working, most notably, with Woody Allen, and a mutual friend, an artist, introduced them. Shadley subsequently embarked on a successful design career—Matthew Modine (see *Architectural Digest*, November 1992) and Penny Marshall are among his clients from the film world—and Keaton engaged him to do first one house and then two more. They both use the same expression—"happy collaborations"—to describe those projects. "Stephen is full of ideas and in love with his work," says Keaton. "He's not

continued on page 314



...ing Diane loved about the ...e was the towering mesquite ...es that cast strong shadows dur...ng the day," says Shadley. A pair of cast-plaster painted medallions flank a swing on the screen porch, which overlooks an inner courtyard off the living/dining room.





BORIS KARLOFF

A CIVILIZED BEVERLY HILLS HOUSE FOR THE *FRANKENSTEIN* MONSTER

By Christopher Bram

He was famous for being a perfect English gentleman who played hideous monsters. Publicists never tired of the irony. Yet this courtly actor with a regal voice once had a looser, wilder side, one he did not entirely tame even after he channeled it into beasts and madmen under his new name—Boris Karloff.

He was born William Henry Pratt in 1887, in a genteel London suburb, to a large family with ties to civil service work in India. Home life, however, was not entirely civil. The accounts contradict one another—the mother was part Indian, or the father was; the mother died, the father left her—but end with the same results: The boy was raised by a half sister and seven very proper older brothers, all of them sharing a distinctly un-English, attractive, Anglo-Indian look. He attended good schools and King's College, London. Then, in 1909, he suddenly took off for Canada. His motives for going are unclear. The usual story is that he emigrated to become an actor, but Canada is an odd choice for that trade. His hasty departure makes him sound like a remittance man, a black sheep paid by his family to leave the country for one reason or another. Canada was full of them.

Pratt arrived in Montreal and spent his first year as a farmhand and laborer, then joined a touring theatrical company. He performed with various stock troupes over the next few years after taking a stage name—Karloff from his mother's family, he later said; Boris from thin air.

He was a lean, athletic, darkly handsome young man and apparently fond of women. He married four times in twenty years: first, around 1912, to the curiously named Olive de Wilton; then, in 1920, to a musician, Montana Williams; then, in 1924, to twenty-three-year-old Helene Vivian Soule, described as an actress or a dancer; and, in 1930, to Dorothy Stine, a librarian who enjoyed parties and was not above drinking Prohibition-era beer.

Karloff first came to Hollywood in 1916 and took whatever movie jobs he could find. With his gaunt build and brooding looks, he found himself cast as Mexican bandits, Arab sheiks and Sudanese servants. Between productions he drove a truck, did day labor and even sold ice cream. His roles improved with the coming of sound because his stage-trained voice worked well for film. Then, in 1931, when Karloff was forty-four, he became the monster in *Frankenstein*.

It was an uncanny match of actor and role. Director James Whale personally chose Karloff when the studio's choice, Bela Lugosi, refused the part because the monster had no lines. The character created by Whale and makeup genius Jack Pierce endures as a work of art, but it was Karloff who brought the statue to life. He expressed not just menace through the layers of gum and padding but confusion, pain, even innocence. We fear his monster, yet we also see ourselves in him, identifying with his unpredictable mix of rage and tenderness.

The movie and its first sequel, *The Bride of Frankenstein* (1935), in which the



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"The monster was the best friend I ever had," noted Boris Karloff, perhaps most renowned for his role in *Frankenstein* (1931). OPPOSITE: The actor stands on the tiled stairs in his Spanish-style house in Los Angeles's Coldwater Canyon. RIGHT: He relaxes in the music room.

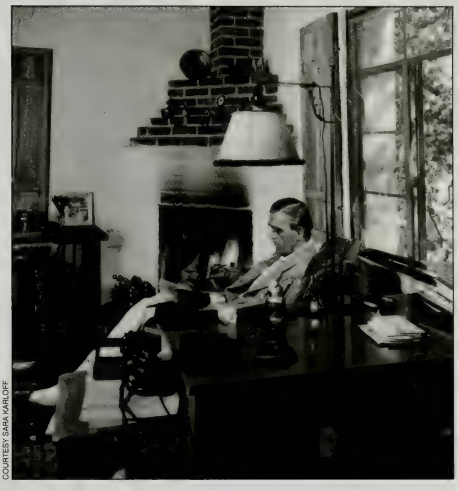


"I'm one of that small, lucky band of people who does what he loves," said Karloff of his long-lived career, which included acting in movies, television and theater. OPPOSITE: Karloff in the kitchen. RIGHT: The actor reads in his study.

monster talks, remain Karloff's best work. He was always good. No matter how bad the picture—and his more than one hundred and sixty films include many stinkers—he could hide in his dignified bearing and deep, mellifluous voice. But his other strong roles—the Neanderthal butler in *The Old Dark House*, a love-sick thirty-seven-hundred-year-old man in *The Mummy* (both 1932), an evil gravedigger in *The Body Snatcher* (1945)—never achieve the grandeur of the monster.

The success of *Frankenstein* led to a string of horror pictures, making Karloff's name a synonym for the genre. Fame brought money, and he and Dorothy moved up in the world.

In 1937 they bought a house on Bowmont Drive in Coldwater Canyon, on the edge of Beverly Hills. It was a Spanish-style residence with a tiled roof. Inside were timbered ceilings, four bedrooms, a book-lined study and a glassed-in lanai, all simply furnished with antiques acquired in England. People often called it a farmhouse. Coldwater Canyon was considered country back then, and the three and a half acres of land included not only a pool and tennis court but poultry pens, a pigpen and sprawling gardens.



COURTESY SARA KARLOFF

THE ACRES INCLUDED SPRAWLING GARDENS. KARLOFF LOVED GARDENING.



CULVER PICTURES, INC.

Karloff loved gardening. There's an oft-told anecdote about a neighbor driving by one evening and nearly crashing his car when he saw the Frankenstein monster out front, tending the roses. Karloff had taken a break from filming to water his blooms.

Both Boris and Dorothy loved animals; the place was usually overrun with dogs. There were terriers named Agnus Dei, Silver, Silly Bitch, Whisky and Soda, as well as cats, chickens, turkeys and two enormous pigs, Violet and Rosie.

"It was an open-door policy for both animals and people," remembers his daughter, Sara Karloff, who was born in 1938, Karloff's only child. Her mother and father enjoyed entertaining. There were meetings by the pool of that mainstay of the British movie colony, the Hollywood Cricket Club—Karloff was

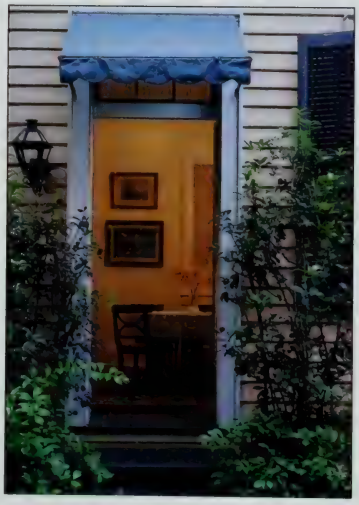
continued on page 310

LEFT: "The three-and-a-half-acre property had a pool and an orchard," recalls Sara Karloff, the actor's only child. He sits by the water with her mother, Dorothy, and their dog Silver. "My father was a passionate animal lover and gardener."

HELEN MIRREN & TAYLOR HACKFORD

THE ACTRESS AND THE DIRECTOR AT THEIR BUNGALOW IN NEW ORLEANS' FRENCH QUARTER





TOP: "I find New Orleans very peaceful," says actress Helen Mirren. "One end of Bourbon Street is—what can I say?—Bourbon Street, but most of it is wonderful houses." ABOVE: The pied-à-terre she shares with her husband, director Taylor Hackford, opens off of a courtyard.

Text by Elizabeth Lambert
Photography by Steven Brooke

The first time Taylor brought me to New Orleans," says British actress Helen Mirren, "all I could say was, 'I'm going to die here.' Like Venice. And that same decadent, romantic, slow sweetness comes over me every time I return. It's one of the few places that's not precious to the nth degree; it doesn't look as though its history has been cleaned up by Disney. It's funky and untidy. It's my contact with Europe in America."

Mirren and her husband, film director Taylor Hackford, share a house in Los Angeles, a flat in London and a farmhouse in the south of France, but their house in the French Quarter is what she considers her base. "When I'm working in England, it's New Orleans that I'm homesick for."

Hackford gives sensible reasons for having a house there: "It's a stop between Los Angeles and New York, and it's a good place to invest. Prices in the French Quarter are low for a fourteen-square-block area that you can't find anywhere else." But nobody goes to New Orleans just for sensible reasons, and he reveals the real one when he adds, "Not

"New Orleans is our escape from Los Angeles and the film industry," says Hackford (right, with Mirren, in the living area). The couple acquired the house in the French Quarter after spending time in Baton Rouge, where Hackford filmed *Everybody's All-American* in 1988.

PETER A. FREED





A mid-19th-century American mahogany daybed divides the dining area from the living area. "Helen tends to go for more rococo stuff," observes Hackford. "In New Orleans I won out; in London I didn't." The carved head and the mask in the kitchen are from Benin.

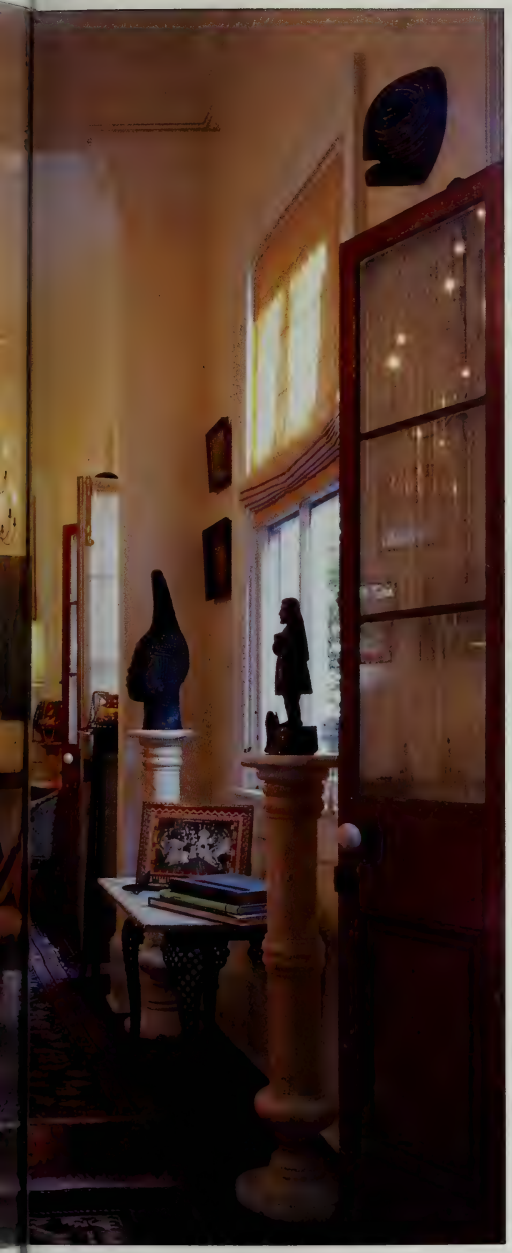




"The more you know New Orleans, the more byzantine it seems," says Hackford, who premiered four of his movies there, including *White Nights*, the film that united him and Mirren, and *An Officer and a Gentleman*. ABOVE: Among the artworks is a 17th-century English portrait.

many places have as powerful an impact as this—give it as much hype as you want, New Orleans doesn't disappoint. I had a college roommate from New Orleans, and when I came back with him, this sultry, seamy, mesmerizing city really hit me. I've been coming back ever since. There's still mainstream jazz, not just Dixieland arcade music. A great school of performing arts feeds the tradition, the funeral and marching bands are as good as ever, and the greatest players in the world are here for the jazz festival. Wynton Marsalis didn't spring forth by accident. He learned from the masters, he's part of the rich tradition that's still going strong."

Their house is in the lower Quarter, and even on its quiet streets, music is an everyday part of the neighbor-





four of his films there, including *An Officer and a Gentleman* (1982), the film that put him into the big league, and *White Nights* (1985), the film that brought Hackford and Mirren together.

He took her there with some trepidation. "Not everyone likes New Orleans," he says. "Many just think it's dirty." When she loved it as much as he did, it was time to commit to the place, and they found a house in the style known locally as shotgun, meaning it's so long and thin you could stand at the front and fire a shotgun straight through to the back. It was built at the turn of the century, and fifty years later somebody added a large bedroom and enclosed the courtyard. The house had three things in its favor: It was the right size, it had parking, and it was already renovated. "Building permissions are complicated here," Mirren explains. "The city is too special to be allowed to sink into the swamp, but we were delighted that

hood. One day recently Mirren followed a sound to a courtyard down the street. "It was a group of Japanese businessmen," she says, "playing to their wives, who were standing around in Armani suits. The next minute I heard a young boy on his own, down a side street, playing the harmonica. There's even a jazz group in the launderette on the corner. People all over the world dream of playing on these streets, and we get the benefit."

Hackford so loves New Orleans that he has premiered

The house, "filled with bits and pieces of New Orleans," says Hackford, "reflects what we love about the city." ABOVE: An old photograph of a religious ceremony, found locally, is displayed with a Native American hoe and a 1933 Tulane University yearbook.

"WHEN I'M WORKING IN ENGLAND," MIRREN SAYS, "IT'S NEW ORLEANS I'M HOMESICK FOR."



PETER A. FREED



ABOVE: Mirren, who won an Academy Award nomination for her role in *The Madness of King George*, sits on a Louis Philippe–style walnut-and-ormolu bed in the guest bedroom. Her vintage dress is among the items they discovered at a plantation sale in Vicksburg, Mississippi.

somebody else had already gone through the hassle."

The house now has a sense of place, a light French feel and a southern stillness. Is that deliberate? Does Mirren give a house an accent the way she would give a character an accent? "Not really," she says. "We didn't have any conscious thoughts about that, but if you buy locally, this is what you get. There are a lot of good antiques, most of them from the late nineteenth century, when the city was booming. A certain heaviness comes with that era. Taylor calls it my French whorehouse style. We usually buy from auctions, but we also bought a lot on a trip we took across the South. Taylor had been in Baton Rouge working on *Everybody's All-American* [1988], so we hired a van, gave our puppy a big bed in the back and headed off. By the end of the trip we were peering through rungs, I had table legs on either side of my head, the puppy was in a little space at my feet—and Taylor had to return with a truck for the rest of the furniture. We bought everywhere we went but particularly in Vicksburg, Mississippi, where we came across a crumbling old plantation with a crumbling old man in it. He had sold off the land and was now selling off his grandparents' furniture."

They bought a round table, a big Mallard four-poster and some chairs and thought that was it. Then he pulled out a red ruffled Mardi Gras dress. "I had to have that too," she recalls. "New Orleans is the only place in America where it's essential to have two or three long dresses. It's an English thing, men in black tie, and I love dressing up. There's some serious partying here. We used to think our friends were just glad to see us, just celebrat-



ing our return. Now we know life is like that all the time."

These two are a good partnership. Both are successful, and they can—and do—talk shop on equal terms. The film *Some Mother's Son* (1996) has a credit that gives special thanks to Taylor Hackford. Why? "It was a tough decision for her to do that film," Hackford says. "She's very English—she loves her country. A film about the IRA? No. But I said, 'Baby, this is a wonderful film.' Both sides are playing chess with those boys' lives; fighting becomes a male obsession, a pissing contest. The time was right because the peace process was in place, and after we got script changes, she could see that the film could be about more than the IRA. She's not just an actress for hire. She

continued on page 320

The circa 1800 Mallard bed in the master bedroom is signed by C. Lee. "At that time, for a black craftsman to be allowed to sign his work was really something," notes Mirren. Green walls, says Hackford, "create a cool, dark refuge from the unbearably hot summers."



TALLULAH BANKHEAD

THE CELEBRATED ACTRESS IN NEW YORK STATE

By Brendan Gill

Tallulah Bankhead was a flamboyant actress out of the Deep South, with a husky, sensual voice, heavy-lidded eyes and a bent for shucking off her clothes whenever an occasion, appropriate or inappropriate, presented itself. Her first name became so famous that she had no need for a second, and such was her eagerness to share her private life with the rest of the world that there was never anything private about it. Though she performed superbly in plays and movies worthy of her—Lillian Hellman's *The Little Foxes* (1939), for example, and Alfred Hitchcock's *Lifeboat* (1944)—she starred in many a flop as well, in large part because she couldn't bear to remain idle. Offstage, she carried on a continuous round of party giving and party going, during which she drank hard, smoked a hundred and fifty cigarettes a day and made love to an army of consorts of both sexes. At thirty-five she married her fellow actor John Emery,



PHOTOGRAPHS COURTESY THE MAYNARD SEAVER COLLECTION, THE DENVER CENTER FOR THE PERFORMING ARTS

Windows was "my haven and retreat, my castle and my cloister," wrote actress Tallulah Bankhead in her autobiography, describing her Bedford Village, New York, residence. TOP: A 1951 watercolor of the house is by Charles Redfern.



WISCONSIN CENTER FOR FILM AND THEATER RESEARCH

RIGHT: "There are any number of actresses with as much technical skill, but few can cause such a page-one commotion," wrote Bankhead, who starred in *Lifeboat* and *A Royal Scandal*. ABOVE: Theatrical sconces flank the living room fireplace.



"I have five fireplaces, a library in which you can communicate with Kukla, Fran and Ollie, Marcel Proust or Zane Grey." RIGHT: In a living room corner, she placed a Louis XV console beneath an oil painting by Suzanne Eisendieck.





and on being asked if she really loved him, she wisecracked, "Well, I didn't marry the other five thousand, did I?"

The lyricist Howard Dietz said that a day away from Tallulah was like a month in the country—an epigram not altogether kind: What was she to do with that demonic energy of hers? One thing she did throughout her life was to establish households in which she provided the hospitality, affectionate and incessant, that had been characteristic of earlier generations of her family, living in a big white house called Sunset, in Jasper, Alabama. (Her name paid tribute to Tallulah Falls, in neighboring Georgia, where her parents had spent their honeymoon.) Her mother died a few days after Tallulah was born. The wounds of childhood never heal, and all her life Tallulah, fearing abandonment, sought by no matter what outrageous means to make herself the center of attention. She spent her childhood in Jasper and Washington, D.C., where her father was a representative in Congress and her grandfather a senator, and arrived in New York City at the age of sixteen, determined to achieve fame as an actress. She was beautiful, intelligent, uneducated, headstrong and wanton, and within a short time she had earned a sufficient measure of success in New York to be summoned to the London stage, on which in her twenties she scored an unbroken series of triumphs.



ABOVE: The dining room featured "a really beautiful Chagall" and a country French table and chairs. The Alabama-born actress—who said of herself, "I'm as pure as driven slush"—added a southern touch with 19th-century lusters.

It was in London that she attempted



"Whoever said, 'It isn't the cost, it's the upkeep,' knew the country. Though my digs cost but $25,000, I have sluiced another $100,000 into them, and keep right on sluicing." ABOVE: Bankhead installed a pool and planted roses, tulips and lilies.

to fashion, in a little house on Farm Street, just off Berkeley Square, the first of the many nests that she hoped would become permanent. She called on Syrie Maugham to decorate the house, and among her party guests were Lord Beaverbrook, the Prince of Wales and the artist Augustus John, who painted a portrait of her that is now in the National Portrait Gallery in Washington. (It was a gift of the late John Hay Whitney, whom she described as one of the two great loves of her life; the other may have been Whitney's close friend Robert Benchley. When it came to sex, Tallulah often chose multiplicity over monogamy.)

The permanent home that Tallulah longed for was never to be. Again and again, her attempt to contrive a cozy hearthside for herself and friends, lov-

continued on page 320


БРО
ПОТЕ
Режиссер-С.М.ЭЙЗЕНШТЕЙН. Опера
мосгублит №47449
Тираж 10000.
Издание СОВКИНО Москва 1929г.



By John A. Cuadrado

ART RUSSIAN FILM POSTERS

REVOLUTIONARY IMAGES FROM THE 1920S AVANT-GARDE

The story of the rediscovery of Soviet avant-garde film posters of the 1920s reads like the plot of one of the epic melodramas they were originally created to advertise. As a dying order rots from within, it generates tremendous economic and social dislocation and waves of emigration. In pursuit of long-forgotten works of art, a cast of characters comes into play that ranges from high-minded art historians, art dealers and émigrés to money-hungry mobsters and former agents of the secret police. Most important in this story line is the art, a bounty of unimagined proportions: once discredited "reactionary" works banned by the state, hidden haphazardly in the basements of museums or under the mattresses of defiant members of the intelligentsia.

This, of course, is no film plot. Today these posters—avant-garde graphics made to publicize some of the most significant early films in cinematic history—finally are being recognized for what they are. Testaments to the ex-

BATTLESHIP POTEMKIN 1905

Georgii and Vladimir Stenberg, 1929. Color lithograph; 27¼" x 36⅛". Among the most innovative avant-garde poster designers in Russia in the 1920s, the Stenberg brothers created graphics with striking visual power, as seen in an advertisement for the Sergei Eisenstein film based on the true story of a mutiny. Reinhold-Brown Gallery, New York.


ЖИВОЙ ТРУП
В. ПУДОВКИН
В КАРТИНЕ
ЖИВОЙ ТРУП
ПРОИЗВОДСТВО
МЕЖРАБПОМ-ФИЛЬМ
ФИЛЬМ
ПРОМЕТЕУС-ФИЛЬМ
БЕРЛИН
Борисов
Ужж

LENIN HAD DECLARED FILM TO BE THE "MOST IMPORTANT OF ALL THE ARTS."



JIM FRANK/COURTESY MERRILL C. BERMAN

The Living Corpse

Opposite: Grigori Borisov and Pyotr Zhukov, 1929. Color lithograph; 43" x 28¾". In their poster for a movie based on a Tolstoy play, the artists combined an abstract typographical design made up of a repetition of the film's title with a representational image of the central character. Susan Pack, New York.

Turksib

Above: Semyon Semyonov, 1929. Color lithograph; 43" x 28½". A poster for a documentary about the Turkistan-Siberian railway displays the use of avant-garde techniques such as photomontage and has a figure of a man composed from railroad signals. Merrill C. Berman/ Meriden Partners, Rye, New York.

traordinary creativity unleashed by the first years of the Bolshevik revolution, they are artworks of high caliber and documents of primary importance in the development of modernism.

Over the past decade, as the opening of Eastern Europe and the collapse of the Soviet Union have made borders more porous, these rare graphics have quietly made their way onto the international art market. They have been snapped up by a small network of sophisticated collectors and by institutions in the United States, Japan and Western Europe that instantly understood their significance. New scholarship and shows at some of the world's most prestigious museums have been the result. Yet, astonishingly, as a collecting area this field has not gone public. It remains largely an insider market hidden well below the radar of most serious art collectors. Though the finest early Soviet film posters are neither abundant nor inexpensive, the good news is that—at least for now—these milestones in twentieth-century art history are available for purchase.

The high artistic level of the 1920s Soviet film poster is bound up in the redefinition of the role of the artist occasioned by the 1917 revolution. Artists were excited by the utopia that they imagined was being built up around them, and they were eager to participate. "Art must not be concentrated in dead shrines called museums," announced the Constructivist artist and poet Vladimir Mayakovsky. "It must be spread everywhere—on the streets, in the trams, factories, workshops and in the workers' homes." Slogans like "art into life" and "art into production" resonated in the highly charged atmosphere. No longer would art be divided into high and low genres. Towering figures like Rodchenko created advertisements for state-owned department stores, Kandinsky developed china patterns, Stepanova designed fabrics, and Mayakovsky wrote revolutionary verse for candy wrappers.

In this same spirit, one of the most exciting ways an artist could serve the new order was in the production of film posters. The cinema was viewed as the symbol of the modern age, a means of expression especially suited to a society

Five Minutes

Below: Anatoly Belsky, 1929. Color lithograph; 42⅛" x 28½". Belsky often incorporated dramatic close-ups in his designs, as in a poster for *Five Minutes That Shook the World*—a film about the work stoppage in observance of Lenin's death—that features the sinister visage of a capitalist. Ex Libris, New York.



COURTESY Ex Libris

Symphony of a Big City

Below: Georgii and Vladimir Stenberg, 1928. Color lithograph; 42¼" x 27¾". Russian artists were fascinated by machines and used them to represent their visions of a technological future, as in a poster that will be auctioned May 3. Poster Auctions International, Inc., New York.



GUNTHER KNOP COURTESY POSTER AUCTIONS INTERNATIONAL, INC

billing itself as the wave of the future. Lenin himself had declared film to be the "most important of all the arts" because motion pictures offered a powerful means of indoctrinating Russia's semiliterate population. Moreover, the Russian public was movie mad. Fatigued by years of war, famine and economic disarray, average Russians were desperate for diversion. State funds were lavished on the Russian film industry, and the number of officially sponsored pictures rose to 123 by 1928. Meanwhile, foreign films were imported by the hundreds, though new intertitles endowed these silent pictures with politically appropriate themes, no matter what the cost to the original plot. American stars such as Gloria Swanson, Douglas Fairbanks, Harold Lloyd, Charlie Chaplin, Buster Keaton and Mary Pickford were idolized across the Soviet Union. By 1928 the number of tickets sold yearly had increased to three hundred million and the number of theaters had expanded to seventy-five hundred.

The lure of film poster design was thus almost irresistible. Top artists could at once do their revolutionary duty, involve themselves in the cinema and be assured of a steady source of interesting

continued on page 324

The General

Opposite: Georgii and Vladimir Stenberg, 1929. Color lithograph; 42½" x 28". The movies of American silent film stars such as Buster Keaton were popular in Russia, although the Bolshevik government frequently changed intertitles so that the plot would communicate the desired political message. Sasha Lurye, New York.

RITA HAYWORTH & ORSON WELLES

THE TEMPESTUOUS UNION OF THE STAR OF *GILDA* AND THE MERCURIAL CREATOR OF *CITIZEN KANE*

By David Thomson



MARC WANAMAKER/BISON ARCHIVES

Where do the stars live? You can buy maps that are supposed to lead you to the very doorstep. And there are movie stars who lived for years and decades in the same house, who took as much care of it architecturally and stylistically as they did of their careers and their money. But then there are stars who lived on the screen in that vast 1:1.33 frame of brightness. There—and there only—they had their grace and perfection, their "look" and their atmosphere. As for real homes, those came and went like hotel rooms or the sets on which movies were made. Take Rita Hayworth and her wondrous yet ill-fated marriage to Orson Welles.

No one gave them a chance to become a settled, married couple. And the gloomy forecasts proved correct soon enough. Welles and Hayworth were divorced on November 10, 1947, four years after their hurried yet ecstatic marriage in Santa Monica. So the gossip press could congratulate itself on being right and add that Welles and Hayworth were not just ships that had passed in the night but celebrities surely headed for doom. But that was just their scenario. For a year or so Welles and Hayworth had a tremendous time, in bed and out. For that brief spell they gave emphatic, physical proof of America's (and their own) naive dream, that a full-fledged genius and the loveliest girl in the world might be like filet mignon and ice cream—on the same plate.

"She used to light up everything because she was such a beautiful girl to be around," Fred Astaire said of Rita Hayworth, his costar in two films. OPPOSITE: Hayworth, who became an overnight star in *Blood and Sand*, at her modest Brentwood house in about 1940.



PHOTOFEST

ABOVE RIGHT: The backyard. RIGHT: Hayworth in the living room. Not long after she filmed *My Gal Sal*, she and her first husband, Edward Judson, divorced. At a party given by Joseph Cotten she met Orson Welles, who had just made *Citizen Kane*. They married in 1943.



OPPOSITE: The couple on the town. After seeing her photograph while shooting a film in Brazil, Welles told friends he would marry her. "I really wanted to be everything Orson wanted of me," Hayworth said. Though separated, they made *The Lady from Shanghai* together.

RIGHT: Welles's eldest daughter, Christopher, joins the couple by the pool at their hillside residence in 1945. "He helped me a lot, educationally speaking. But he is pretty difficult to live up to," Hayworth later remarked. "Orson's a genius and never forgets it."



PETER STACKPOLE, *LIFE* MAGAZINE© TIME INC.

Yet all they had in common were incredible early lives and their being up there on the screen. Margarita Carmen Cansino, born in 1918, was daughter to a dancer from Madrid. By her early teens she had been taken out of school to be her father's dance partner. She was gorgeous already and voluptuous. They lied about her age; she traveled as her father's wife; and she was raped by him and used sexually for years. By the age of seventeen she had a movie contract at Fox; at eighteen she married Edward Judson, a shady businessman more than twice her age.

Judson overpowered Hayworth. He persuaded her to have electrolysis to alter her hairline and to sleep with powerful people in the business. She sometimes said her whole career was his idea. He used her money to build a house for them in Brentwood, and then he hardly furnished it. There was a train set for her in the living room and not much else, until a photo shoot was called for, and then Judson brought in furniture and props so that her "home life" could carry romantic appeal. By 1940 there had been close to four thousand press stories on her and twelve thousand pictures in papers and magazines. She lived best in the camera's eye.

She became a star in such films as *Only Angels Have Wings* (1939), *The Strawberry Blonde* (1941), *Blood and Sand* (1941) and *You'll Never Get Rich* (1941), in which she was the most graceful dance partner Fred Astaire ever had. She had long auburn hair and a knockout, knowing look; and she moved like liquid.

That's how Welles first saw her, in South America. Born in 1915, he was an orphan by the age of sixteen, whereupon he abandoned formal education and took a painting trip to Ireland. That led to stage parts at the Gate Theatre in Dublin, and then it was back to the United States, where in the space of a



THE KOBAL COLLECTION

few years he became a boy wonder, the model for "There but for the grace of God goes God!" He was a founder of the Mercury Theatre. He put on an all-black voodoo *Macbeth* in Harlem. He did a modern-dress *Julius Caesar*. He goosed America with the 1938 Halloween eve broadcast of *The War of the Worlds*. Then, like a prince claiming the throne, he went to Hollywood and, aged twenty-five, made *Citizen Kane* (1941).

Some said it was the best American picture ever made, but it earned the wrath of tycoon William Randolph Hearst (because Welles had lampooned him in it) and flopped at the box office. He made a second film, *The Magnificent Ambersons* (1942), even finer, some said. But while it was being edited, he went off to Rio de Janeiro to make a documentary meant to improve relations with Latin America. In fact, he was bedding as many samba dancers as American energy could handle. While he was away, the studio, RKO, took *Ambersons* and cut it to shreds. They canceled Welles's contract. Yes, he was a genius—and to prove it, no one would hire him.



GEORGE ZUCKERMAN/BISON ARCHIVES



COURTESY ACADEMY OF MOTION PICTURE ARTS AND SCIENCES

Above Left: After separating from Welles, Hayworth moved with their daughter, Rebecca, to a small brick-and-clapboard house in Brentwood whose interiors were designed for her by Columbia set decorator Wilbur Menefee.

Left: Hayworth had the master bedroom done in gray blue, with a sunny yellow fabric for the bed. "Certainly, I'll marry again," she said in a 1947 interview. "I love a home and I would hate to think that I would have to spend all my days alone in the future."



So he came back to Hollywood as a spent marvel looking for fresh games. He told people he was going to marry Rita Hayworth—he'd seen one of her pinups, and he was aroused. That's when the dire predictions began. Hayworth was uneducated, intensely insecure, but a big star, breaking free from Judson yet fiercely guarded by her studio, Columbia, and its boss, Harry Cohn. Welles was mercurial, unreliable, too much in love with himself to leave room for anyone else—and a natural loner and nomad. He was also broke.

Yet they fell in love as helplessly as kids. She dropped boyfriend Victor Mature like a used handkerchief. Welles and Hayworth were all over Los Angeles together, bumping into doors and tables because they couldn't take their eyes off each other. He gave her confidence. Yes, of course he was brilliant, and he said she was wonderful—therefore she must be; he was never wrong. She told Welles about her father—she had never told anyone before. He took her on as his assistant in a magic show he was doing for the troops in a tent in Hollywood—sawing her in half, having

continued on page 322

ABOVE: Hayworth, her hair cut short and dyed blond for her starring role in *The Lady from Shanghai*, relaxes in the living room. The tufted velvet sofas were bottle green, and the walls were a gray yellow. After their divorce, Welles went on to star in *The Third Man*.

GENE AUTRY

THE ORIGINAL SINGING COWBOY IN NORTH HOLLYWOOD



MARC WANAMAKER/BISON ARCHIVES



ABOVE: A 1930s postcard shows the unpretentious North Hollywood, California, house of Gene Autry, the legendary singing cowboy, actor, songwriter and producer. RIGHT: Autry and his first wife, Ina, walk down the brick stairs leading to his office and the pool.

Gene Autry was already a star of radio and records when, in 1934, he was persuaded to come out to Los Angeles from Chicago, where he did his radio shows on WLS, and appear in a film. It was a sort of functional screen test, and from the start the idea was that the movies might be able to use a singing cowboy. "The picture was *In Old Santa Fe*, with Ken Maynard," says Autry, who is now ninety. "I sang a couple of songs and acted a part."

He also did some personal appearances with the film, and those went well. "But I told my wife, Ina, I said, 'Listen, I don't think this damned picture business is for me. I'm doing all right on the radio and making records. I think I'll just forget about the movies.' She said, 'Well, I don't know about that. I don't think you're as bad as you think you are. It's your first picture. It just might be all right for you.'"

Ina's remark was prophetic, of course. By the time he saddled up for the last time, Autry had made ninety-four features and dozens of hours of television. Ina, whom Autry married when she was an eighteen-year-old college student in Missouri, later urged him, also against his better judgment, to record "Rudolph the Red-Nosed Reindeer," which he wrote. She thought kids would like it, she said; it reminded her of "The Ugly Duckling." It has sold more than twenty million copies, and it still sells.

He took her advice about the movies, and in 1935 they went to Hollywood to stay. He did a serial, *Phantom Empire*, and then his first starring feature, *Tumbling Tumbleweeds* (named, like so many of his films, after one of his hits).

In 1937 the couple moved into a new house set on a small rise above the Los Angeles River, on Bluffside Drive in North Hollywood.

PHOTOGRAPH—COURTESY GENE AUTRY ENTERTAINMENT, LLC

By Charles Champlin





BY THE TIME HE SADDLED UP FOR THE LAST TIME, AUTRY HAD MADE NINETY-FOUR FEATURES.





ABOVE LEFT: Autry takes a nap in the living room. "Our house was a place to relax from our hectic lifestyles," he explains. "It always felt good to come off the road and be home." LEFT: The rustic den harked back to Autry's boyhood days on ranches in Texas and Oklahoma.



Ina arranges a centerpiece in the dining room, which displays her collection of china and glass. Her husband would buy antiques for her while on tour. "The house was where we enjoyed each other's company, but we also liked having friends over for dinner," says Autry.

It was a pleasant, well-shaded suburban street, not a glamorous area like Bel-Air or Beverly Hills but handy to Republic Pictures, whose studio was in Studio City and where Autry was turning out eight movies a year.

He also bought some land in San Fernando, across the valley from Bluffside, and built Melody Ranch as a place to train horses for his increasingly popular rodeo appearances. The Bluffside house burned to the ground on November 15, 1941—the day before Berwyn, Oklahoma (population 227), officially changed its name to Gene Autry. The actor, who had owned property nearby, had gone there for the ceremonial name changing, and forty thousand fans showed up, too.

Autry was born in Texas but had been raised in Oklahoma ("a typical, barefoot, cotton-chopping boyhood," he insisted later). Then again, in his early teens he'd spent a few months with the Fields Brothers Marvelous Medicine Show, singing ballads. A couple of years after high







LEFT: "Music has always played an important part in my life," says Autry, who strums his guitar in his office under a portrait of his friend Rudy Vallee. The fancy tooled cowboy boots on the desk are one of the many pairs that he owned. ABOVE: The master bedroom.

school he was working as a night-shift railway telegrapher in Sapulpa, Oklahoma, when fate touched him.

The moment has become legend, greatly embellished, but as Autry remembers it, Will Rogers dropped into the office to have his daily newspaper column dispatched. "He saw my guitar and said, 'You play it?' I said, 'I play a little bit,' and he said, 'Well, I'd like to hear you.' So I played something and he said, 'Say, you're doing all right. Keep it up, you might be able to do something sometime.' "

Inspired, Autry landed a daily radio show for no pay on a Tulsa radio station. He kept his job at the railroad, writing songs with a dispatcher named Jimmy Long, who was Ina's uncle. One of their songs, "That Silver-Haired Daddy of Mine," was Autry's first big hit. Tulsa led to radio in Chicago and then to Hollywood.

By 1941 his films were taking off. Grateful exhibitors, particularly in small towns, were calling Autry "the old mortgage lifter." His income from the films, the records and rodeos and other personal appearances in 1942 was $600,000.

After the fire, he and Ina moved out to Melody Ranch, which was their home until Autry returned from wartime service. During the war he became a flight officer in the Air Transport Command, copiloting cargo planes to the China–Burma–India theater and elsewhere.

Even before the war Autry had begun his remarkable parallel career as a shrewd and aggressive businessman. He always thought of Gene Autry as an enterprise and from early days liked to say, "I'm in business." He sure was. He invested in the rodeo

continued on page 314

JOEL SILVER

THE PRODUCER'S FRANK LLOYD WRIGHT HOUSE IN LOS ANGELES

Text by Victoria Newhouse/Photography by Anthony Peres

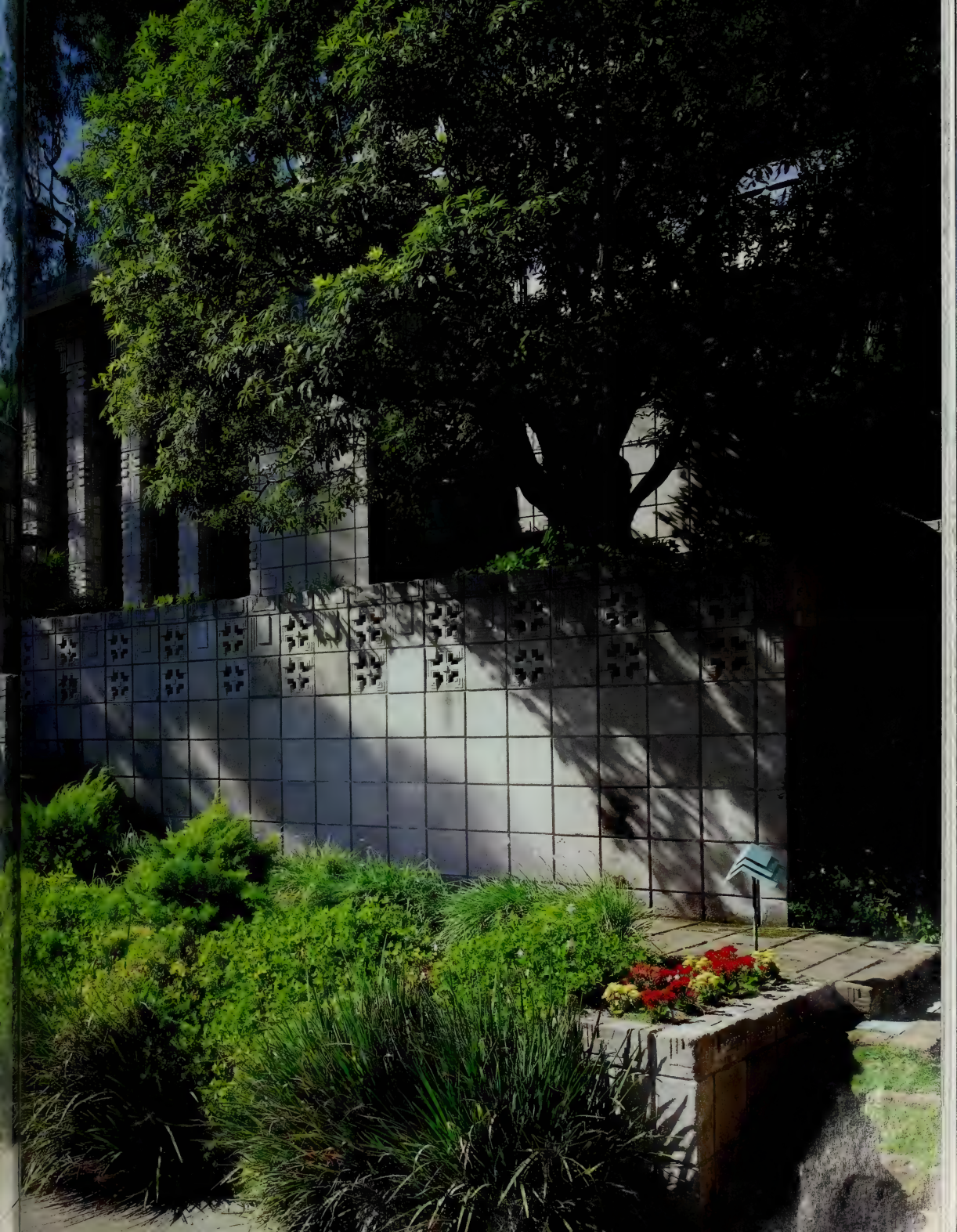


Joel Silver has painstakingly restored Frank Lloyd Wright's 1924 Storer House, a Hollywood Hills landmark. He was aided by architect Eric Lloyd Wright (above, right, on the east terrace with Silver), who remarks on Silver's "extraordinary sense of what my grandfather wanted to do."

Shortly after movie producer Joel Silver—whose films include the *Die Hard* and *Lethal Weapon* series—arrived in Los Angeles in 1975, fresh out of New York University film school, he toured the area with his friend Tobias Mostel (Zero's son). An afternoon's viewing of early-modernist architecture persuaded Silver to buy Frank Lloyd Wright's 1924 Storer House if he could ever afford it. The success of *48 Hrs.* (1982) allowed him to do just that.

Part of the house's appeal for Silver lay in the fact that some of Wright's plans for the residence had never been

The Storer House was the second of Wright's Los Angeles–area residences to employ his "textile" concrete-block construction. RIGHT: The landscaping at the front façade—and throughout—was designed by Lloyd Wright and reinstated by Silver. The garden light is by Eric Lloyd Wright.

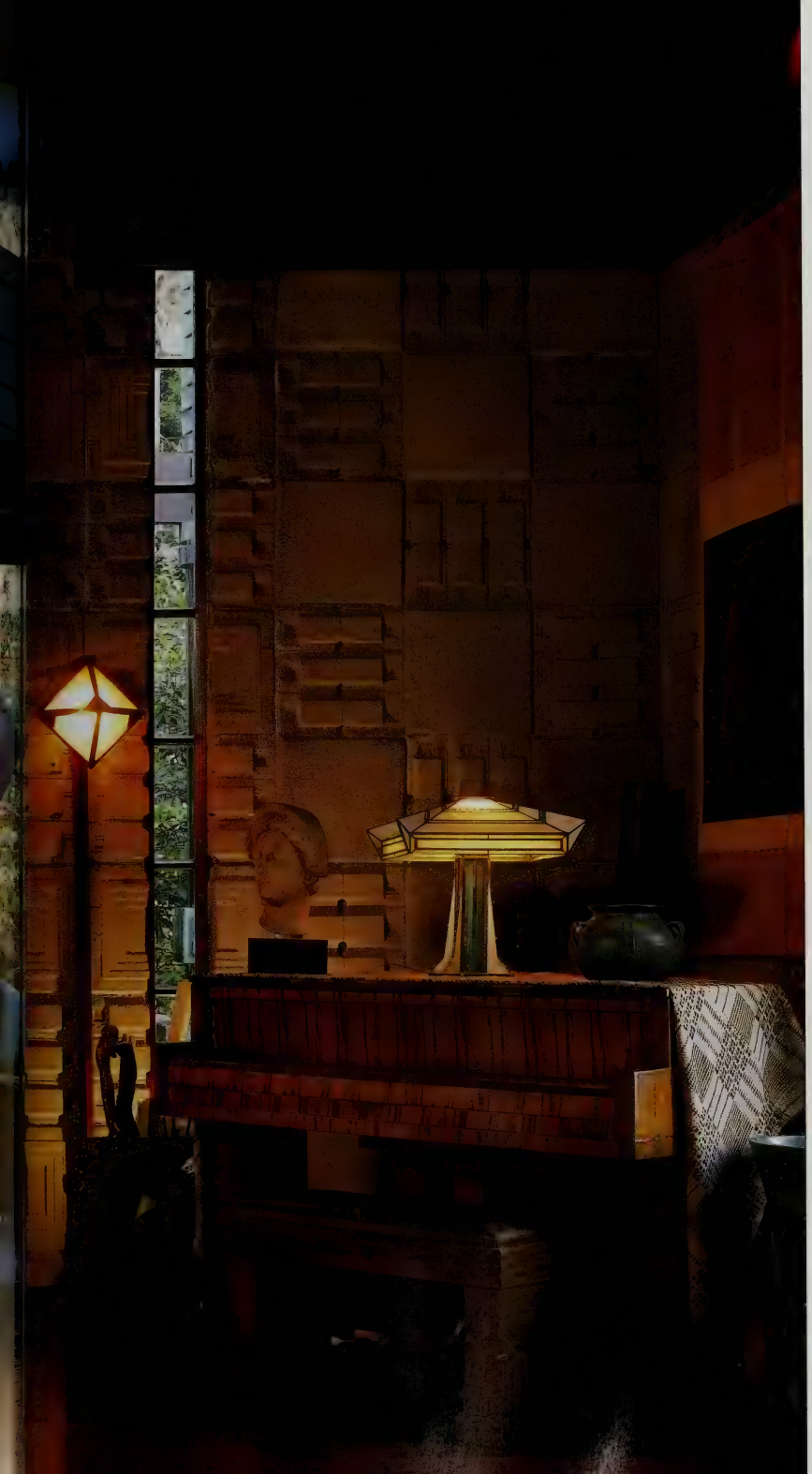






Silver's restorative efforts are an attempt, he says, "to make Wright happy." The living room best illustrates the house's exposed construction and serves as a backdrop for Silver's collection of prairie art and furnishings, including Teco's *Victory*, a favorite form of Wright's.





implemented. The discovery and execution of such details have become his passion (Silver is also the owner and restorer of Auldbrass, the South Carolina plantation designed by Wright in 1939 [see *Architectural Digest*, December 1993]), a process he likens to restoring a movie. "If a film is cut, you can go back to an uncut version," he says. "I feel I've got to do that with Wright."

In finding and realizing Wright's designs that for the sake of economy or due to differences with the client remained unbuilt, Silver has come to identify with the architect. He attributes his attraction to Wright in part to an empathy for his lavish taste, fully endorsing the master's oft-stated dictum: "Take care of the luxuries and the necessities will take care of themselves."

Silver is an expansive man —physically large, broad of gesture and generous of spirit—whose lifestyle is extravagant even by Hollywood standards. The producer's legendary flamboyance is in the manner of the Hollywood moguls of old, but his serious commitment to modernist architecture sets him apart from the earlier generation. Even for today's culturally aware leaders of the film industry, collecting historic houses is something of an oddity.

Silver's seduction by a near-derelict property that well-meaning friends unfailingly advised him against is understandable: Wright intended the "California Romanza" textile-block houses that he built in Los Angeles in the

Silver added the bronze-weighted canvas awning (designed by Frank Lloyd Wright, interpreted by Eric Lloyd Wright and crafted by John Pilley) to the east terrace, which lies off the living room. The tiger-walnut piano is English; on it stands a leaded-glass lamp by Marion Mahony.

1920s (the Millard, the Storer, the Ennis and the Freeman), in which he incorporated pre-Columbian architectural references, to dramatically reflect the character of the region.

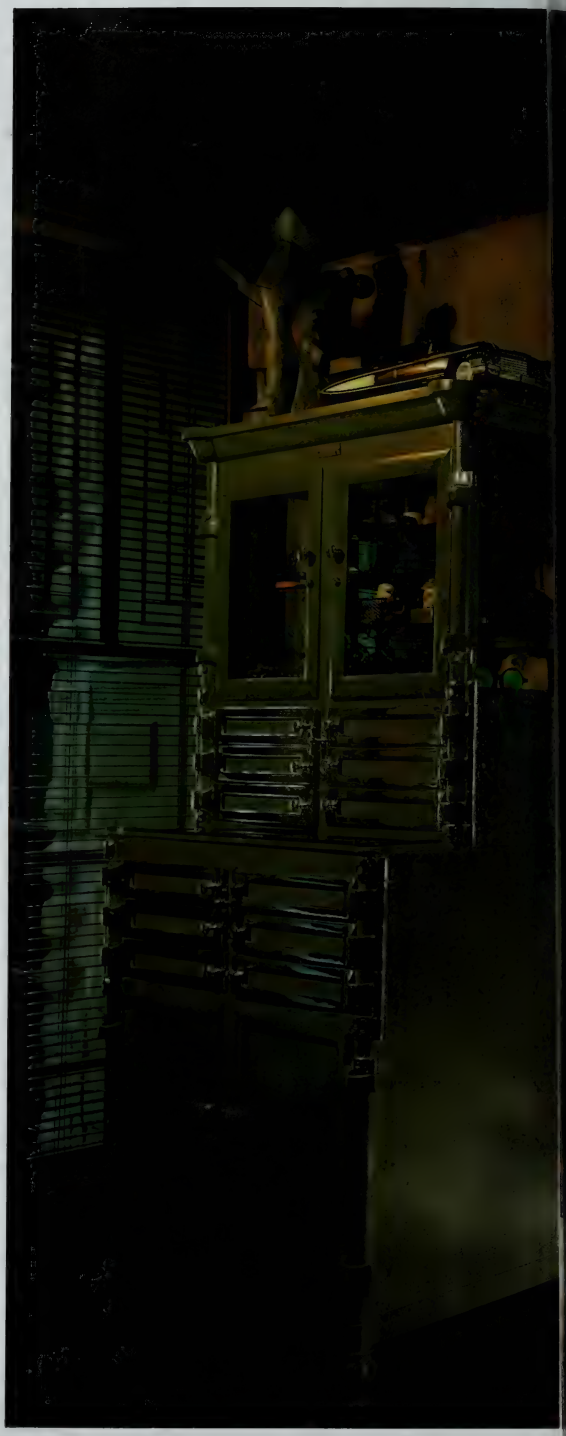
A two-story structure tucked into the lush vegetation of its elevated site in the Hollywood Hills, the Storer House commands spectacular views of the city and the ocean beyond. Within, a narrow stairway leads from the dining area on the first floor to the thirteen-foot-high living area above. As the true genius he was, Wright used the low ceiling and relative darkness of the entrance level, and the womblike quality of the two bedrooms a half level over it, to accentuate the grandeur and luminosity of the top floor. The public spaces—each anchored by a signature fireplace, and the living room extended by exterior terraces—occupy the stem of the T plan; the smaller bedrooms are located in the crossbar.



"Finding Wright's intentions is like finding the pentimento in a painting," says Silver. ABOVE: The dining table was designed by the architect in 1908 for another of his residences; the chairs are Wright reproductions. John Storrs's 1937 *Composition, Abstract Forms* hangs near the table.

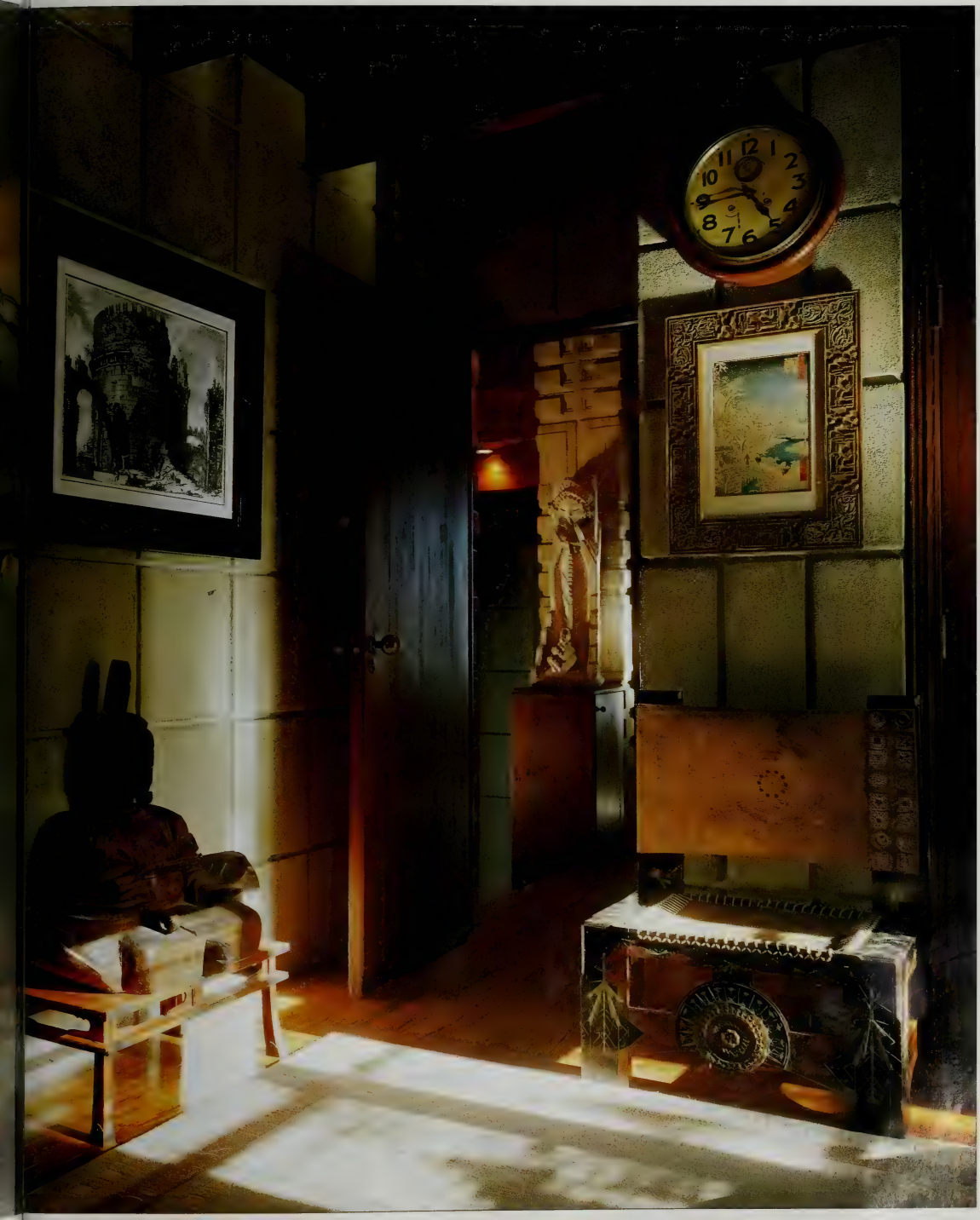
Ownership of the house caused mixed feelings in Silver, who compares it to the "enthralling and terrifying" experience of viewing the rough cut of a movie: "After working for three to five months, you see the complete film for the first time. I'm always thrilled but also scared at what we have to do."

In preparation for the task of restoring the house, Silver researched Wright as thoroughly as he has film history. Through his friendship with Ben Raeburn, the pioneering publisher of Wright's work,



RIGHT: In Silver's dressing room, the dentist's cabinet and the Bugatti throne chair are both early 20th century. The Piranesi drawing is of the Tomb of Caecilia Metella (which, Silver notes, "was the view from my place on the Appia Antica when I was on location in Rome").

THE EXECUTION OF WRIGHT'S PLANS HAS BECOME SILVER'S PASSION.



good plan is also a good abstraction, something beautiful in itself," said Wright, who wanted a "sympathetic frame for the life going on within." BELOW: The master bedroom wall light is the one furnishing he designed for the Storer House. The rocker is by Kem Weber.

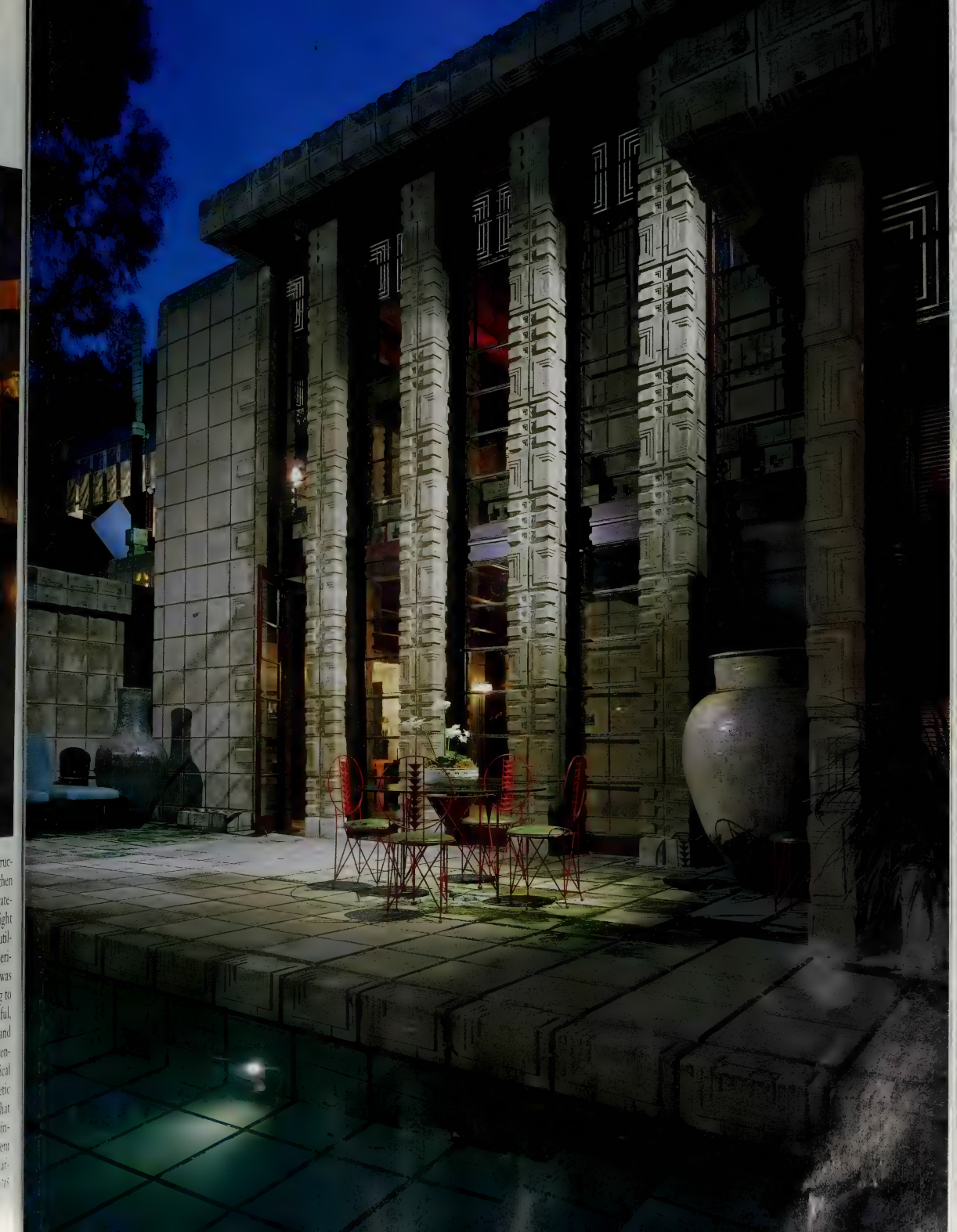


Wright's series of terraces integrate the house with the landscape. OPPOSITE: His original design had a sunken garden where Silver has installed a pool, planned by Lloyd Wright. The pool tiles are concrete-colored marble. Paul Chaleff designed and fabricated the two large pots.

Zero Mostel had put together an extensive architectural library, which Tobias made available to Silver. Additionally, the producer tracked down Wright scholars and restoration specialists and set about finding the correspondence relevant to the Storer House. By the time the property was his, Silver had concluded that to reach his goals he needed the help of Wright's grandson, Eric, the third generation of Wright architects, whose father, Lloyd, happened to have supervised construction of the Storer House. Working alone with Eric Lloyd Wright became for Silver a favorite form of relaxation and a welcome relief from filmmaking, where, he says, "you have a studio breathing down your neck, and the opinions of so many people are involved."

John Storer was a homeopathic physician in Chicago who, when he was unable to obtain a California license upon moving to Los Angeles in 1917, turned to real estate speculation. Wright built the house on spec for Storer, adapting an earlier scheme to the concrete-block construction with which he was then experimenting for moderate-cost housing. Eric Wright explains that despite the utilitarian goals of these experiments, his grandfather was first and foremost "trying to create something beautiful, with its own character and quality." In fact, Wright's tendency to sacrifice practical considerations to aesthetic ones led him to admit that the labor needed for his singular concrete-block system made it too expensive for af-

continued on page 315





TURNER ENTERTAINMENT CO. MGM COLLECTION/COURTESY ACADEMY OF MOTION PICTURE ARTS AND SCIENCES



TURNER ENTERTAINMENT CO./MGM COLLECTION/COURTESY ACADEMY OF MOTION PICTURE ARTS AND SCIENCES

ANN SOTHERN

THE MGM STAR OF THE *MAISIE* MOVIES IN HER BEVERLY HILLS HOUSE

"My Beverly Hills house was pretty and comfortable," recalls Ann Sothern (above left, in 1941), who gained great popularity for her series of *Maisie* films for MGM. ABOVE: "I had asked Billy Haines for English furnishings." Over the living room mantel is an oil by Hobson Pittman.

Interior Design by William Haines/Text by Aljean Harmetz



In the thirties Hollywood was full of pretty girls who could sing, dance and look good in a bathing suit. Most of them lasted four or five years before younger pretty girls took their places in the B movies that were the bread and butter of the studios.

Between 1933 and 1937 Ann Sothern was queen of the B's at Columbia and RKO, the blond ingenue in twenty-one movies. Then, instead of being discarded, she ditched the studios.

"I was living in a great big rented house in Beverly Hills," recalls Sothern. "I found a much smaller one down in Hollywood on Kings Road, and I moved us all—my husband and the couple who worked for us—there. We lived cautiously, not as extravagantly, for a year. I was just so sick of those pictures, I decided I wasn't going to do them anymore."

After making seven movies in 1937, Sothern was absent from the screen until December 1938, when she got fourth billing in an A movie, as Fredric March's manipulative secretary in *Trade Winds*. "And we all moved into a great big house again," she says.

The two-story residence she bought on North Crescent Drive in Beverly Hills was Sothern's home for the first half of the forties, her most prosperous decade in film. She was a minor star,

BELOW: Sothern stands in her dining room, which is illuminated by a Waterford chandelier that was found in New Orleans and cut down to fit the space. "I was too busy with my work to garden, but I loved to entertain and made time for my friends. I threw many dinner parties."

"I wanted my home to be elegant yet welcoming," says Sothern. BOTTOM: Haines decorated the master bedroom with floral chintz and organdy draperies. Sothern preferred to have most of the upholstery in the house quilted: "It's just more luxurious."



MARC WANAMAKER/BISON ARCHIVES



SUNSET BOULEVARD CO. VIA CLASSIC FILM COLLECTIBLES; COURTESY OF MEDIA PICTURE ARTS AND SCENES



PHOTOFEST

"Of all the movies I've done, I'd have to say that *A Letter to Three Wives* is my favorite," comments Sothern. ABOVE: The actress poses in 1943 on the back steps with her second husband, Robert Sterling. She did three films that year: *Three Hearts for Julia*, *Thousands Cheer* and *Cry Havoc*.



never a major one, but she had taste, style, talent and energy—and the shrewdness to parlay them into a satisfying career.

That career kicked into high gear after 1939. MGM had bought a story for its blond bombshell, Jean Harlow. When Harlow died in 1937, the screenplay was shelved. Two years later the studio dusted off *Maisie* and tried to cast it with one of its contract players, but the producer, J. Walter Ruben, refused. He had seen *Trade Winds*, and he insisted on Ann Sothern.

A deft comedienne, Sothern was an instant hit as Maisie Ravier, the hard-boiled, scatterbrained Brooklyn chorus girl with a heart of gold. More important, MGM had reluctantly given in to Ruben but had not bothered to sign Sothern to a contract. "So I had Metro by the cojones," she says with a laugh. "I got a straight contract—no options—for twelve years."

She made ten *Maisie* movies between 1939 and 1947, and letters addressed only to "Maisie, U.S.A." were delivered to her.

continued on page 312

MICHAEL CRICHTON

THE *JURASSIC PARK* AND *SPHERE* WRITER'S LOS ANGELES RESIDENCE



"It was one of those constant works in progress," remarks Michael Crichton of the Los Angeles house he shares with his wife, Anne-Marie, and daughter, Taylor. "It evolved from sensible living rather than formal ideas." ABOVE: The entrance hall features an antique Kazak carpet.

Interior Design by Judith Kanner
Renovation Design by Winston Chappell
Text by Jesse Kornbluth
Photography by Mary E. Nichols

My sense of a house," says Michael Crichton, "is that when you move there you never know how it will be." Considering what he writes, you might picture him as someone who can't wait to find out—to the point of searching the shrubbery for dinosaur eggs or checking the filter of the air-conditioning unit for toxins. But that's to confuse the public with the private Michael Crichton. And in his Los Angeles house, there's only one in residence: the disarmingly diffident husband and father who has taken Flaubert's advice—"Be regular and orderly in your life so that you may be violent and original in your work"—to heart.

Crichton is so busy, it's a wonder that he even has time for a home. He publishes a novel almost every year (*Rising Sun*, *Disclosure*, *Airframe*, *Jurassic Park*), and just about as often, a movie made from one of his books (like the recent *Sphere*) is released. His novels dominate the best-seller lists and are coveted by film studios; *Jurassic Park* (1995) is one of the five highest-grossing films of all time. Then there is *ER*, the television show he cocreated and executive produces, which is consistently among the top rated. There's a formula at work: Crichton takes science, medicine and social issues and, without pandering, turns them into gripping drama.

His domestic story is far less dramatic. In the early 1980s Crichton was living in a Richard Neutra house in the Hollywood Hills. He met Anne-Marie Martin and soon decided that instead of a "nice, demanding, formal" residence, he wanted something more like a home. In west Los Angeles they found a sprawling, informal house that dated from the late 1920s and might have been designed by architect-to-the-stars Paul Williams. But its legacy was less important than its look. In a city of instant antiques, it seemed venerable—in this most subur-

OPPOSITE: Interior designer Judith Kanner incorporated a mix of periods ("I'm not a fashion victim," she says) in the living room, which is framed by a Georgian-style door surround. Seating includes a French settee near a Barcelona chair and a pair of 1940s Poul Kjaerholm chairs.







Jasper Johns silk screens *Flags I*, 1973, and *The Dutch Wives*, 1977, are on opposite sides of the living room. The Biedermeier pieces—a pedestal table, in foreground; a round table; and a secretary—are unifying elements in the disparately furnished room. The carpet is an antique Serapi.



"In California terms, this is old," Crichton notes of the 1927 house, whose remodeling included the addition of a breakfast bay off the kitchen and a covered patio. The couple felt that the original pool was too close to the living area; its replacement lies past the lawn.

ban of neighborhoods, it had the feel of a New England country retreat. And yet it had a view that was pure California: a golf course, rolling hills and distant mountains. The couple bought it immediately and celebrated their marriage there.

"There's a way that houses fit into your life," Crichton notes. "We saw this as a sort of refuge. Anne-Marie was acting on a TV series, I was working hard on the novel of *Jurassic Park*—we were both putting out a tremendous amount of energy. We came home to collapse and recuperate."

The house had undergone a renovation shortly before they bought it and was in good shape; they did not plan to turn it into a decorating project. And



"Art should be looked at when you want to look at it," Crichton says. "I have enough demands on my life without a painting requiring my attention when I come home." BELOW: A retractable shade in the new study's skylight helps preserve such artworks as Christo's 1974 *Running Fence*.

BOTTOM: In the master bedroom are Roy Lichtenstein's *Still Life with Two Apples*, 1972, and *Corpse and Mirror*, 1976, a Jasper Johns silk screen. "Before this house," remarks Crichton, "both Anne-Marie and I had lived in environments that were attractive but not particularly comfortable."





their resistance was more than a reaction to its physical condition. "We live in a show business environment where people's lives are often constructed to be featured on a TV show and everything is available for promotion," Crichton says. "This house was off-limits. We didn't entertain much. If the house impressed no one, that was fine with us."





LEFT: "The house is eastern nostalgia," says architect Winston Chappell, who designed the additions as well as the stylistically compatible playhouse. BELOW LEFT: The Crichtons' dachshund, Frankie, sits on a sofa in the playhouse, where a vaulted ceiling accommodates adults.

Still, the place had a few spatial and circulatory quirks that needed to be resolved in order to maximize its livability. The dining room, for instance, had a vast window fronting the view but no door to the outside. It was about time, the Crichtons realized, to personalize their residence—and to bring in Judith Kanner.

"I've known Michael since the mid-1970s, when I redid his Neutra house," says Kanner, the director of interior design for Kanner Architects. "Over the years I've done a dozen projects for him—homes, offices, production offices. This house was interesting because after the pure minimalism of the Neutra house, it gave me a chance to do what I like best: set personal treasures in simple, good design."

Kanner introduced Winston Chappell to the project; the architect stabilized the hillside, moved the pool, added a covered patio off the dining room and placed a twenty-by-thirty-foot study/multipurpose room over the living room, gaining an even more spectacular view of the surrounding landscape.

It was to furnish this space that Kanner invented a peculiarly Los Angeles phenomenon: drive-by decorating. "The Crichtons were so busy, they had no time to be clients," she explains. "I would have a shop put a side table on the sidewalk, and then Anne-Marie and I would drive by. Or I'd have a moving van deliver a load of furniture to the house. I'd create vignettes in the driveway, and Anne-Marie and Michael would dash out and look. Working that way, we could decide on dozens of things at a time."

Kanner calls her style of decorating "the Matisse approach—I throw things together." But in this house she kept away from art: Crichton is a veteran collector who knows exactly which pictures demand sustained viewing and where they should be hung.

Chappell, for his part, wanted to know what it was like to see the world as Michael Crichton does. Chappell is six foot two. Crichton is a towering six foot nine. To get a sense of those missing inches, the architect built a box and

continued on page 323



"We were looking for a relaxed and informal place—something built around family, not out of a book," says Crichton. The rose trellis extends from the patio roof, which supports the master deck above. Frances Hotchkiss designed the landscaping.

IT WAS TO FURNISH THIS HOUSE THAT JUDITH KANNER INVENTED A PECULIARLY LOS ANGELES PHENOMENON: DRIVE-BY DECORATING.

JACK BENNY

A BEVERLY HILLS HOUSE FOR THE COMEDIAN AND STAR OF *TO BE OR NOT TO BE*

Interior Design by Harold Grieve/Text by Charles Lockwood



COURTESY ACADEMY OF MOTION PICTURE ARTS AND SCIENCES/PARAMOUNT PICTURES

Spanning fifty years, Jack Benny's career in vaudeville, radio, film and television earned him a place in Hollywood history as one of the country's most loved comedians. From the mid-thirties to the mid-fifties, his radio show regularly topped nationwide popularity polls. His many films included *Hollywood Revue of 1929*, *Broadway Melody of 1936*, *Charley's Aunt* (1941), *To Be or Not to Be* (1942) and *George Washington Slept Here* (1942). And in 1955 he turned to television, where he delighted millions of new fans. Although he officially retired from show business in 1965 at age seventy-one, Benny never stopped performing—in television specials, nightclub acts, personal appearances, even commercials—until just weeks before his death in 197-

Other comedians delivered funnier jokes than Jack Benny's. Other comedians were quicker at ad-libs. But Benny outshone his comedic rivals with his hard work, his exquisite sense of timing and his ability to laugh at himself. Audiences came to know and love elements of Benny's stage persona: his off-key violin performances, his continued references to his thirty-ninth birthday, and his notorious cheapness.

In a classic routine, a gunman held up Benny, saying, "Your money or your life." That demand brought silence, and then more silence. Finally, in mock exasperation, the comedian replied, "I'm thinking, I'm thinking."

The real Jack Benny was the opposite of his skinflint persona, particularly when it came to helping friends or providing for his family. In 1937 he and his wife, Mary Livingstone Benny, hired



COURTESY ACADEMY OF MOTION PICTURE ARTS AND SCIENCES/PARAMOUNT PICTURES

Comedian, actor and radio personality Jack Benny made nearly 20 films, including *To Be or Not to Be*, "the best picture I ever made." ABOVE LEFT: Benny in 1938 in front of the house he built in Beverly Hills. It was his home for nearly 30 years.



Benny and his wife, Mary Livingstone Benny, relax in the playroom, which opened to the garden and pool. Their next-door neighbors, tired of interruptions by fans, posted a sign that read, "Jack Benny does not live here. He lives there."

architect-builder Carlton Burgess to construct a two-story Georgian-style mansion at 1002 North Roxbury Drive in Beverly Hills. And they asked set-designer-turned-interior-decorator Harold Grieve to furnish the rooms.

Though Benny's new home reportedly cost $250,000 to build and decorate, he could easily afford the extravagance. He was earning $10,000 a week for his radio show, and he also appeared in more than half a dozen movies in the late thirties and early forties.

When the Bennys moved to North Roxbury Drive in 1938 with their four-year-old daughter, Joan, their new home symbolized the onetime vaudevillian's ascent into show business royalty. "Our street was movie-star heaven," recalls Joan Benny. "Our neighbors included Jimmy Stewart, Hedy Lamarr, Agnes Moorehead, Eddie Cantor and Ira



MARC WANAMAKER/BISON ARCHIVES

Gershwin. Then, in the mid-fifties, Lucy and Desi Arnaz moved next door to us."

As befitted his celebrity, Benny's residence was luxuriously furnished. The front door opened into a double-height circular entrance hall lit by a three-tier chandelier. A curving staircase wound dramatically up to the second floor.

On one side of the entrance hall was the formal living room, with a grand piano in a corner. Mary Benny had the room done in beige and gray and the furniture covered in silk and velvet.

Beyond was a playroom that doubled as a screening room and overlooked the swimming pool. The paneled library, at the front of the house on the other side of the entrance hall, featured a fireplace, comfortable upholstered chairs and footstools, and a pedestal table and Windsor chairs. The dining room was decorated in gray and gold and filled with English antiques and fine silver.

Upstairs, Mary Benny's bedroom and dressing room were done in pale blue, pink and white. Jack Benny's suite was brown and beige, and French doors opened to a porch. Joan Benny had the



MARC WANAMAKER/BISON ARCHIVES



ABOVE LEFT: The couple in the dining room, "the center of major family occasions," their daughter, Joan Benny, has written. They entertained frequently, hosting parties attended by Gary Cooper, Humphrey Bogart and George Burns.

LEFT: Mary Livingstone Benny, her husband's former radio partner, in her bedroom with Joan. In contrast, Jack Benny's suite was done in brown and beige and was littered with newspapers, scripts, clothes and assorted awards.



The comedian stands behind his favorite chair in the library, where he and his writers put together his weekly radio show in the 1940s. "Jack was a great comic actor with a unique audience sense and empathy," recalled Gregory Peck.

largest second-floor suite of all: a bedroom, a dressing room and a large playroom. Her nanny Julia Vallance was one of six full-time servants, and she had a bedroom nearby.

The Bennys entertained their show business friends in true Hollywood style. "We regularly screened movies in the projection room," says Joan Benny. A couple of times a year they hosted what she described as "extravaganzas." Glamorous stars and their entourages filled the first floor of the house and spilled into a tent set up in the backyard.

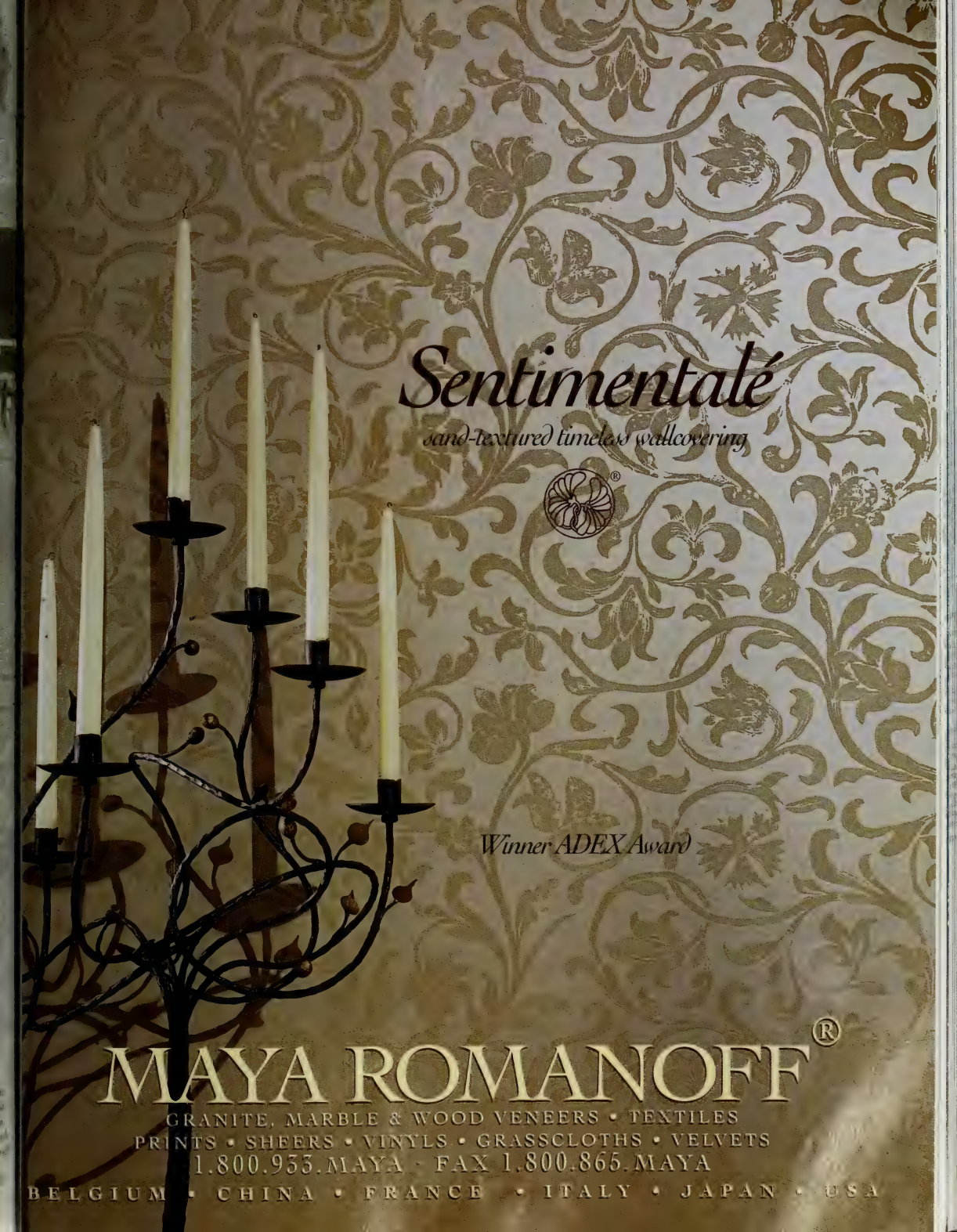
In *Jack Benny*, the biography by her mother and Hilliard Marks, Joan Benny remembers watching the arrival of guests with a friend. "We'd ooh and aah at Clark Gable... Jimmy Stewart... Robert Taylor."

Jack Benny felt so comfortable at the house that he usually worked on his weekly radio scripts there rather than at the studio. Every Wednesday and Thursday afternoon in the forties, the comedian, his four writers and his secretary, Jeanette, met in the library and

continued on page 313



Benny clowns in the pool, where friends such as Betty Grable and Robert Taylor and Barbara Stanwyck gathered. "I did not triumph over adversity. I did not go through struggles and hardship," Benny wrote. "My only handicap is golf."


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continued from page 199

graphed extensively: ninety-five shots of Laughton "against the patio, yuccas, palm-trees, every angle of the house, and against the California sky." When she was included in the shot, she was told not to smoke. "I was not photographed much with Charles and, when I was, I had to look good and kind and sweet. The Publicity Department were not yet sure whether to plug domestic bliss or not." For her the whole experience was distinctly uncomfortable. The hillside beyond the house, moreover, was dangerous: "The papers were full of people being conked on the head and having things pinched." And for the first time in her life, she was not working. "I had the feeling that there was someone standing behind me with a sledge-hammer."

For some years they rented places, as they continued to commute across the Atlantic, acting in both British and American films as well as on the British stage; but by the end of the thirties the Laughtons' commitment to America was getting stronger and stronger. Lanchester's film career was essentially an appendage to her husband's, despite the cult success of *The Bride of Frankenstein* (1935), in the title role of which she had given a performance of startling poetry. He was at the absolute zenith of his fame and his powers in *The Hunchback of Notre Dame* (1939), whose climactic scene in the bell tower was shot on the day that Germany invaded Poland, September 1, 1939. Laughton made no attempt to return to Britain but threw himself passionately into the drive to get America to join the Allies.

In 1941 the Laughtons bought their first house in Los Angeles, a Spanish-style mansion in Pacific Palisades, with a magnificent view of the ocean and a splendid garden that they made infinitely more splendid. Laughton was a dedicated gardener and had been so since his Yorkshire childhood; flowers were one of his key passions, as was art, about which he was profoundly knowledgeable. He had acquired a Renoir in the thirties, *The Judgment of Paris*, and brought it with him; he was also an assiduous and somewhat pioneering collector of pre-Columbian art. Broadcaster Norman Corwin, on a visit, wrote a larky poem for Laughton: "This is a house of art / In every part: / In the master's can, / Cézanne; / On the kitchen wall, / Maillol; / Wherever you park your ass, O, / It's under a Picasso." The house was furnished by Laughton, and the paintings and sculptures placed by him, with great precision; the effect was spare, like the Japanese art that so inspired him.

It was in the Pacific Palisades house that he began to relax for the first time. His meteoric career—he had started acting in 1928 and had since *The Private Life of Henry VIII* (1933) been one of the most admired and imitated actors in the world—had kept him almost continuously involved in preparing and performing huge roles. In 1935 alone he appeared in *Ruggles of Red Gap*, *Mutiny on the Bounty* and *Les Misérables*. His overwhelming performance as Quasimodo seemed to have expunged some of his craving for catharsis through acting; now he was able simply to enjoy his craft for its own sake. Significantly, he started to teach and to direct around this time, seeking to impart some of what he knew to others, and it was at the house that those extraordinary inspirational sessions took place. Among his pupils over the years were Shelley Winters, Robert Ryan and Marilyn Monroe. He also started, at the beginning of the forties, his first fulfilled relationship with another man; characteristically, his love for the young man in question extended into a teaching relationship, on classic Socratic principles: In exchange for the young man's beauty and vigor, Laughton offered up his wisdom and his knowledge of and passion for art. Increasingly, they spent all their spare time together; Lanchester began to look elsewhere for her own emotional and sexual satisfaction and left them to it. She performed her cabaret act at the Turnabout Theater six nights a week (as well as appearing in the occasional film, such as the little-known *Northwest Outpost* [1947] and *The Inspector General* [1949], with Danny Kaye). Despite the public profile of a famous couple, sustained by now and then appearing together on film, as in *Witness for the Prosecution* (1958), she and Laughton began to lead merely parallel lives. When they were together, they became locked in a brittle, sometimes savage codependency.

> Their domestic arrangements mattered a great deal to Laughton and Lanchester.

In Pacific Palisades, too, Laughton spent several years working with the exiled Bertolt Brecht—mostly in the garden—on their stage version of *Galileo*, which finally had its world premiere at the Coronet Theater in Hollywood. The two men had much in common—both cautious, both sensuous, with a similar understanding of the world and of the theater (explaining why he acted, Laughton told Brecht: "I want to show people what they're like"—a perfectly Brechtian self-description). The collaboration was highly successful, and Brecht expressed his feelings for Laughton and his work in a number of essays and poems, one of which is "Garden in Progress." "High above the Pacific coast, below it / The waves' gentle thunder and the rumble of oil tankers / Lies the actor's garden," he wrote, lovingly describing its development at the hands of his friend. "Nor did the lord of the garden take in only / His own plants and trees but also / The plants and trees of his neighbours; when told this / Smiling he admitted: I steal from all sides."

The idyll was somewhat rudely shattered when, one summer, the Laughtons went on holiday, leaving the hose running. A large chunk of the sodden garden slid into the ocean, an event that Laughton inevitably saw as symbolic. They left the house in 1949, moving to another on Curson Avenue in Hollywood—far from the ocean. This house they also made lovely. There he died, in 1962; she remained in the same house for another twenty-four years, having had a more thriving post-Laughton career as a movie actress, appearing in, among other films, *Mary Poppins* (1964) and *Murder by Death* (1976). But the fragrant coastal charm of the house in the Palisades seems to represent a rich and fecund period of Laughton's life, a period for him, at any rate, that can literally be described as flowering. □

VIKTOR SHVAIKO



"La Ruche / Castle by the Water", from the *Memoires de Provence Suite*. Image size 21" x 30"

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"Nid d' Aisle / Fresco & Fountain", from the *Memoires de Provence Suite*. Image size 21" x 30"

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BURT LANCASTER

continued from page 221

one big warm "cantina" that perfectly suited the simplicity the star liked best. "By then," recalls Levitt, "we worked so well together it was hard to know which idea was his and which was mine." The architect, who has designed for many Hollywood people in his long career, including Lew Wasserman and Quincy Jones, found Lancaster "very creative, very open to new ideas."

Returning to his city-boy instinct for apartment living, Lancaster insisted the living/dining/kitchen area flow from one big space into the next. In addition to the 800-square-foot master bedroom, there was a den that doubled as a guest bedroom for such old friends as childhood pal, circus partner and *Crimson Pirate* costar Nick Cravat. The loosely Moorish-themed residence, with arched doors, was enlivened with Turkish rugs, pre-Columbian terra-cotta figures and African spears.

A massive Moroccan wood door led into the apartment; its equally massive frame was the headboard in the master bedroom. Some of his original art collection hung in the living room along with works by Braque, Toulouse-Lautrec and Miró. Red, orange, green, brick —the range had an operatic richness typical of the man.

"It was our private place," recalls Susie Lancaster, the actor's companion and then wife for the last decade of his life, "always beautiful to come back to. His style was simple and masculine, and *he* made it, filled it with love and warmth and excitement." In addition to golf, crossword puzzles, classical music, travel and a daily run, cooking was a favorite pastime for the couple, who had attended Marcella Hazan's culinary school in Bologna. The great star still ranked spaghetti as his favorite food.

Lancaster maintained an active film schedule after his acclaimed comeback in *Atlantic City* in 1981. *Field of Dreams* (1989) was his last major movie before a stroke incapacitated him in 1990. He always looked forward to heading home, burrowing in high above the Hollywood frenzy. "We would put our feet up on the sofa and just enjoy," says Susie Lancaster. "Listen to music, go to sleep with music, watch the rain come in from the ocean." The star died peacefully, at home, in 1994. □

JIMMY STEWART

continued from page 195

ily photograph albums from this room.

On the other side of the house, beyond the dining room and next to the kitchen, sat the breakfast room, where the Stewarts took all their meals. Jimmy had held on to its wood picnic-style table from his bachelor days; and it was only after many years that more rigid chairs replaced the canvas director's chairs that once surrounded it. Everybody served himself from a lazy Susan.

As seemed required of every movie-star house, the Stewarts' had a private screening room. Theirs, however, was little more than a finished basement rumpus room, with a sixteen-millimeter projector at one end, which Jimmy used to insist on threading himself, often fumbling for the better part of an hour, whenever he wanted to run a movie at home.

A yellow carpet led upstairs from the foyer to a long landing that divided the second story into two distinct wings. The children lived on the north side of the house—the boys sharing one twin-bedded room, the girls another. The south side of the house contained the master suite—a large bedroom with a comfortable sitting area. Here one found the house's few concessions to glamour—separate baths and dressing areas. Her dressing room was large enough for a sofa and chairs, but her bath did not even have a full-size tub. His bath was even more basic—a pedestal sink and a small tile shower, with a dressing room not much bigger than a broom closet.

> Stewart used to prepare for family vacations by putting valuables in a vault—not jewelry and silver, but the family photograph albums.

The property's greatest distinction was outside. The day the house next door came up for sale in the sixties, Stewart bought it and promptly razed it, folding in the entire lot, producing a great expanse of lawn with big trees. Gloria created a magnificent flower and vegetable garden, filling the salad bowl every night. After dinner she and Jimmy used to walk their golden retrievers around the block, sometimes going for a "two-blocker." The Stewarts regularly attended the nearby Presbyterian church —where Gloria taught Sunday school —always returning to the same pew.

With his extraordinary range as an actor, Stewart was able to star in films for almost five decades. He proved equally at home in moody westerns, frothy domestic comedies and four Alfred Hitchcock suspense pieces, including *Rear Window* (1954) and *Vertigo* (1958); he portrayed such all-American heroes as Glenn Miller and Charles Lindbergh. He received his fourth Oscar nomination for playing small-town dipsomaniac Elwood P. Dowd, sorting out reality with a six-foot rabbit in *Harvey* (1950); his fifth for playing small-town attorney Paul Biegler, arguing for a man's life in *Anatomy of a Murder* (1959). He brought a gentle canniness to all the roles, a sly worldliness just when one expected corny provincialism to set in.

The seventies and eighties were filled with television appearances, successful stage revivals of *Harvey*, lifetime achievement awards, charity events, the constant flow of fan mail, even a best-selling book of poems. He was always willing to pose for photographs and to sign autographs—"part of the job," he insisted. Into the nineties Gloria got him out at night as often as possible.

With little warning, Gloria Stewart died of lung cancer in 1994. Jimmy increasingly withdrew, hardly leaving their house, seeing few beside his family. Three years later—on July 2, 1997—he developed a blood clot in his lung.

A genuine icon, the last of the men from Hollywood's golden age, that first generation of talking-picture stars, James Stewart died peacefully that morning in the same bed his wife had—at home in a small town. □

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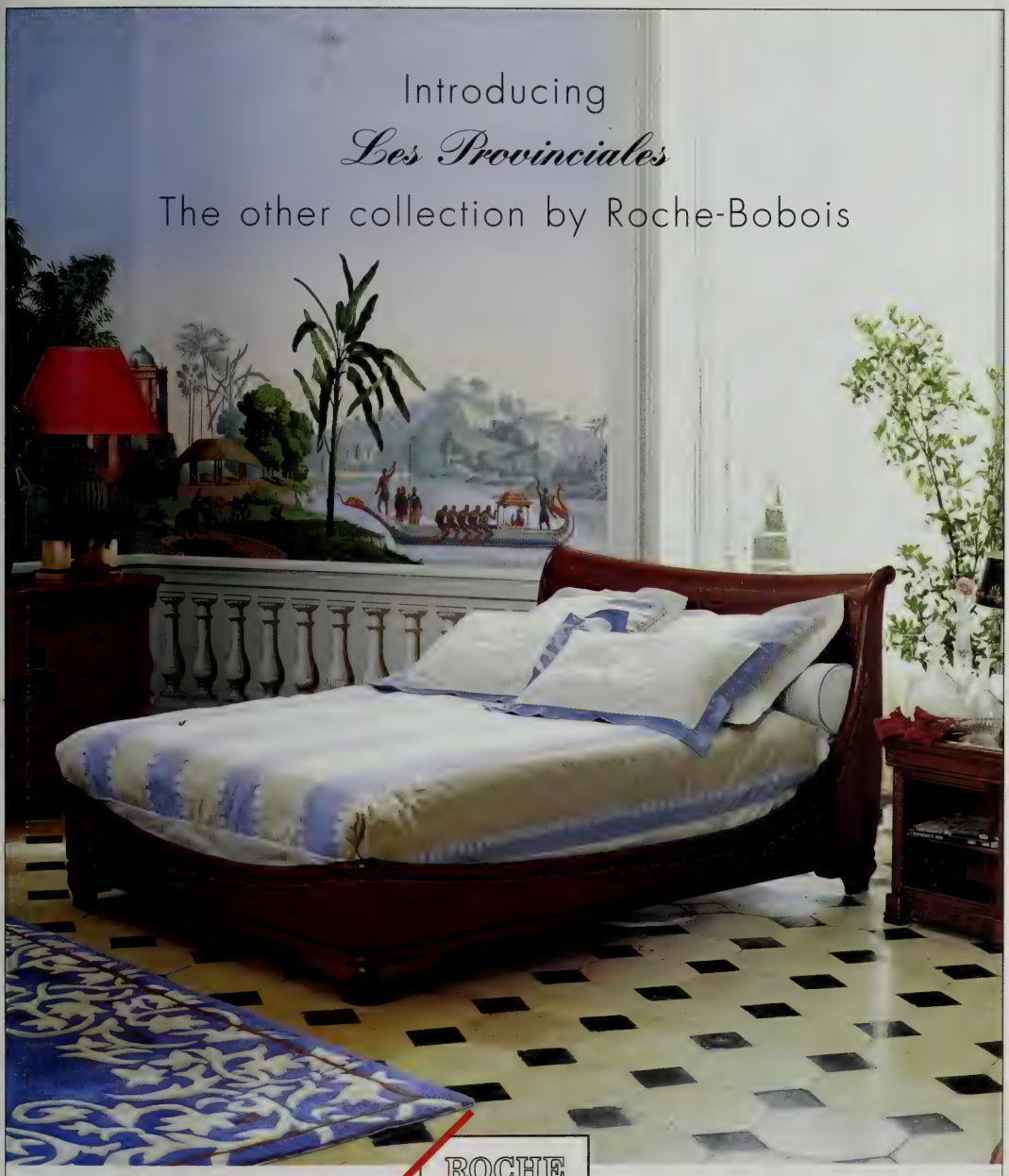


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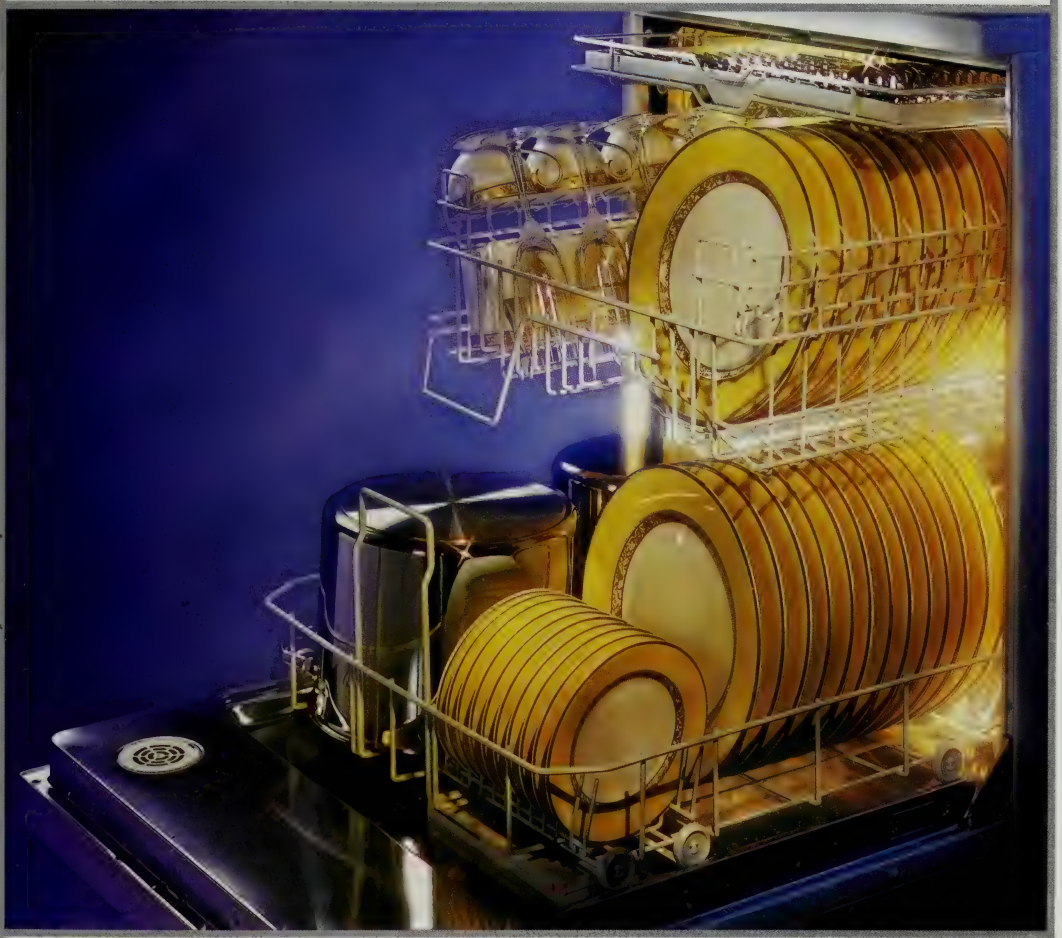


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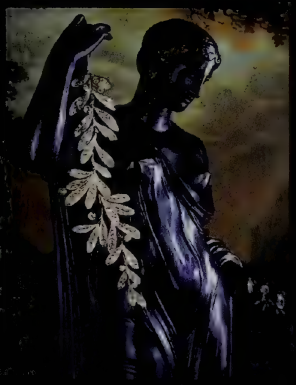
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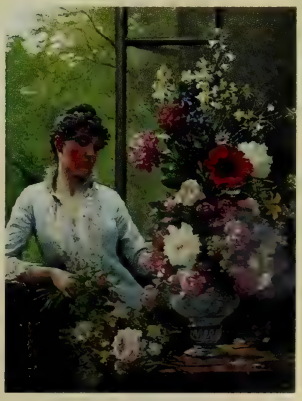
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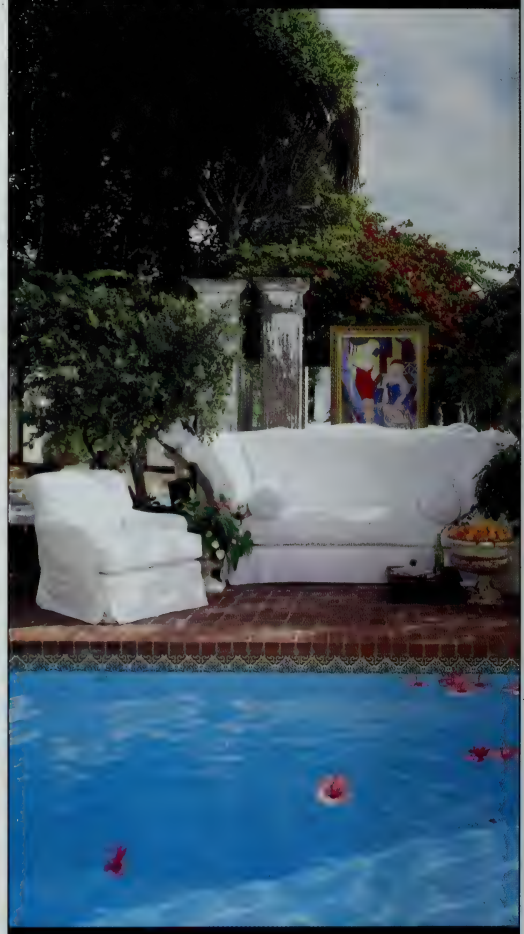
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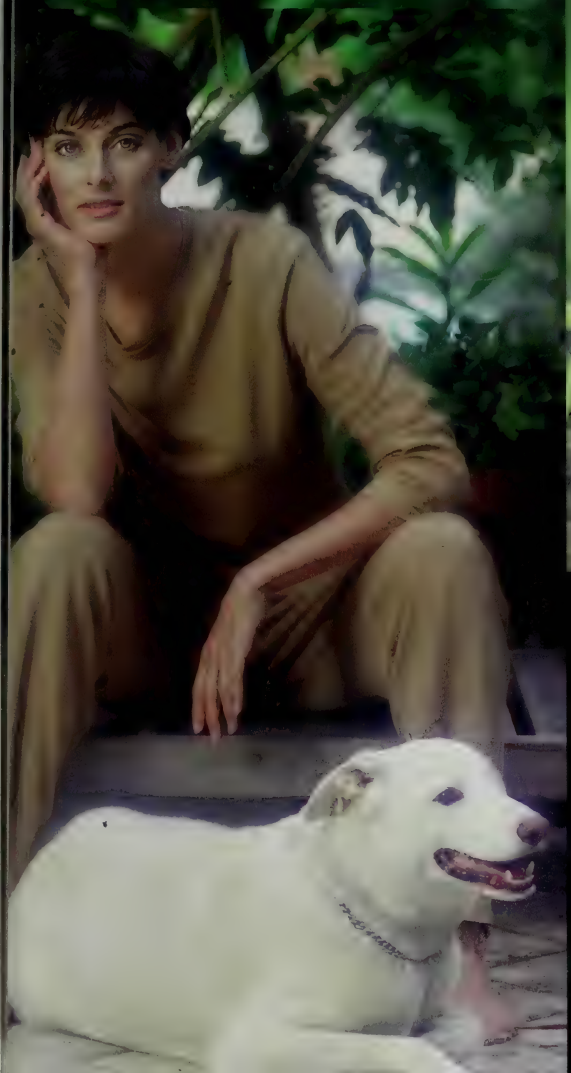
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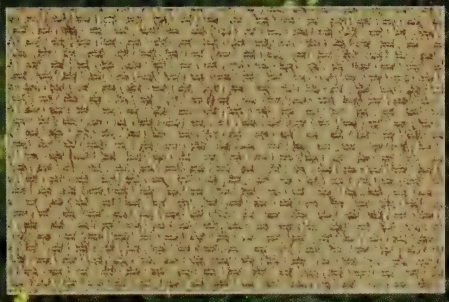
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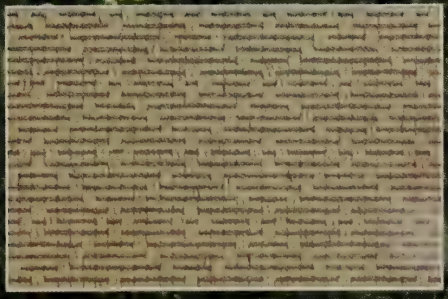
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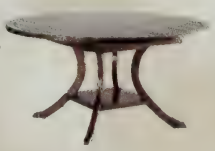


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VAL KILMER

continued from page 207

haunting collection of art and objects from New Guinea that sit in corners or, like a fearsome-looking totem, lean casually against the living room wall. Near it, the kiva-style fireplace is laden with candles, Kilmer's "favorite thing," according to Kent, who has filled the rooms with Mexican church candles made especially for her shop. Even the antique antelope horn chandeliers dominating the living and dining rooms are lit only by candles.

Upstairs in the many-windowed master suite, a narrow Navajo rug from the 1930s, rare for its length, offsets the antique lace bedcovering on the sturdy mahogany four-poster. Across the room, a brown leather sofa is softened by a Portuguese wool throw. The ceilings in the bedroom, indeed throughout the house, are beamed, while the walls are peppered with pictures of Kilmer's children.

The result is casual, unpretentious, unexpected, indeed ironic. There is the macho of a mounted antelope head, the tenderness of a stairwell laden with New Mexican heart rocks, the starkness of the collection of primitive tools covering a table in the library. Sofas and chairs are large and masculine—though the actor has considered banishing furniture in favor of gigantic pillows. "Val lives on the floor in his library, lying on his back with his feet on the desk," says Kent. "He talks on the phone like that for hours, making his deals."

If he opts for a chair, however, the library boasts two genuine beauties: a pair of French armchairs in weathered leather. "In the early 1980s I was living in New York and saw four leather chairs—two big, two small—in a shop on Madison Avenue," says Kilmer. "I couldn't afford them, but I kept going back to look, until I got so attached, I finally had to get the bigger ones." He laughs. "I don't remember what I sold, or what favors I did, but I bought them.

"Years later I walked into a house in Santa Fe, and there sat the two smaller chairs. Their owner, a photographer, had been living in New York at the same time I was and had had the same reaction to them. Finally, she'd bought the two small ones. The store owner told her, "Funny, there's a guy doing the same thing as you." That was in 1982—and these chairs ended up a half mile apart in Santa Fe."

The actor stops, savoring the synchronicity that seems to fly through the air in Santa Fe. "One of the most attractive things about living here is the city's spirit," he muses. "Indian tribes, from the plains all the way to deepest Mexico, traveled to this spot to exchange ideas, trade and celebrate life. Since this was a gathering place, it always had a sensibility to tradition, a continuity and an acceptance of a different way of doing things."

In other words, it is a hometown right up Val Kilmer's alley. He recently bought just over four thousand acres outside Santa Fe, where he often retreats to camp out—alone. Though he cherishes the isolation, he has learned, like many Santa Fe converts, that no space is ever big enough to escape from yourself. "In a city, it's stimulating to be around a lot of people," he observes. "When you're jammed up against twenty million human beings, you can't get lethargic or you get crushed. If you're not self-involved, you die.

"In New Mexico the mirror is a whole lot bigger—and it's not about vanity, it's about soul. Here the mirrors are life-size and everywhere. Turn away from one, you see your reflection behind you. There's no escape. Finally you end up staring yourself down. It's sometimes painful, but stay in Santa Fe long enough, and, I guarantee, the cotton will get taken out of your ears." □

> "One of the most attractive things about living here is the city's spirit. Indians traveled to this spot to exchange ideas, trade and celebrate life."

CLAUDETTE COLBERT

continued from page 229

gnarled tamarind tree. Sir Rupert did not have a green thumb. Colbert did, however, and although her property measured only an acre and a quarter, she made it seem much larger by dividing it into separate areas with the artful placement of bougainvillea, sea grape and a shady mahoe tree and by adding terraces to create changes in level. A local architect constructed a bright white Chinese pagoda open on all sides, where guests could eat breakfast and lunch in shorts and sandals; dinner in the dining room was a more formal affair. Every memorable garden has its point of eccentricity, and Colbert's folly hung high overhead in the rugged tamarind tree: a huge brass chandelier, a gift from neighbor Ronald Tree, that danced with the evening breeze and cast a benign spell over both the garden and the house.

> Like Colbert, Bellerive was practical as well as beautiful, informal as well as elegant. It was, like its owner, innately hospitable.

Needing still more room—she was sometimes hostess to six or seven guests at a time—Colbert then had a guest cottage, complete with its own kitchen and living room, built at the edge of the property, separated from the main house by a wide lawn. It was completed just in time for the arrival of two honeymooners—Frank Sinatra and Mia Farrow.

Claudette Colbert took the name of her Barbadian refuge from a work of fiction: Bellerive is Blanche du Bois's Mississippi plantation, her lost Eden, in Tennessee Williams's *A Streetcar Named Desire*. Colbert's Bellerive was also a product of the imagination, a conjuration of all she treasured in life—a place for good times, good friends and good spirits. Her paradise, however, was not lost but found. And so it remained until the day she died. □

JOAN BLONDELL AND DICK POWELL

continued from page 234

term contract in 1932, just before his successful debut that year in *Blessed Event*.

Powell appeared in more than thirty movies during the Depression. "You got a swell voice and a great personality," the producer character tells Powell in *Gold Diggers of 1933*, the first of ten pictures in which the actor appeared with his future wife. "You're different. You got class." The voice and the class, along with Powell's boyish suavity and clean, cherubic good looks, consigned him to more than a decade's worth of typecasting as what used to be called a "crooner juvenile." Like Blondell, Powell was realistic about his capacities. "I knew I wasn't the greatest singer in the world," he said, adding that he saw no reason, however, why "an actor should restrict himself to one particular phase of the business."

And he didn't. In 1945 Powell reinvented himself by playing Philip Marlowe in an adaptation of Raymond Chandler's *Farewell, My Lovely*, which was retitled *Murder, My Sweet*. Billed as "the new rough, tough Dick Powell," the man the New York *Herald Tribune* called the "erstwhile crooner" was, the paper declared, "perfectly convincing as a Humphrey Bogart type with overtones of light sarcasm." The role launched Powell on a second round of typecasting, this time as the hard-boiled tough or private eye. Further on in his career, Powell, who was always entrepreneurial by nature, remade himself once again, this time as a director, producer, TV host and the owner-producer of a television production company.

But all this remained in the future when Blondell and Powell set up life together in Hollywood in the late thirties in a house that already had a movie ancestry when the couple acquired it: Former occupants were Fay Wray and her screenwriter husband, John Monk Saunders, and, before them, Florence and King Vidor. For once, the PR hyperbole doesn't seem all that hyperbolic: Joan Blondell *was* a hausfrau—at least as far as someone who kept up her work schedule could be. She took pride in crocheting her own rug (it was round and measured twelve feet across), dyeing the yarn herself in hues of white, rose, blue, orchid and yellow. She collected old glass and Sheffield silver. She planted climbing roses in the garden and whitewashed the living room, which had previously been decorated more somberly, in what one visitor called "old Spanish style."

One block from Sunset Boulevard's famed Schwab's drugstore, the house was "early English on the outside and early Kansas City on the inside," said Blondell, adding, "You see, I decorated it." Though characteristically acerbic, Blondell's summary seems a little harsh. The property was modest and graceful, with established eucalyptus trees and a commodious lawn, where her two children (a son by Barnes and a daughter by Powell) kept a three-room redwood playhouse. The interiors were a union of the actors' disparate domestic styles, as Blondell told a visitor from *Screenland* magazine: "Half the things in the house are Dick's and half are mine. They don't match in the least, as Dick's are modern and mine are antique, and it takes time to blend them, but we're gradually getting there."

The living room was representative. On the mantel were a black-walnut clock and a pair of figurines, carved wood pottery forms given to Blondell by Edward Everett Horton—Blondell's contributions, clearly, as were a small spinning wheel and a Victorian settee. From Powell came a chesterfield and a pair of crossed muskets, whose placement next to the fireplace Blondell initially opposed. "One day when I was out, he put them up and when I came home I had to admit that they add a certain piquancy to the decoration," Blondell conceded, "so they stayed."

The house was one of many in the actors' lives, both during their marriage (they started out in more posh quarters, in Beverly Hills) and after, when Blondell went on to marry Mike Todd and Powell, June Allyson. But for a time, they seemed to lead the "normal lives" the movie magazines trumpeted—and not only the movie magazines. No less restrained an observer than *The New York Times*' Bosley Crowther confirmed the "swirl of domesticity" Blondell and Powell shared. "That's the way we live, like any other family," the actress told the reporter. "You'd be surprised how easy it is in Hollywood. It's nothing like as complicated a place as people say." □

BORIS KARLOFF

continued from page 247

an avid cricket fan. Old actors from his days in stock often visited, and there's a story, unverified, that several liked the garden so much they wanted their ashes scattered among the roses after they died, and Karloff obliged them.

The actor also loved books. The endless photographs of Karloff smoking a pipe over an open volume in his study were not just for publicity. He was as well read as his librarian wife and was quite fond of Joseph Conrad, another exile.

A restless, busy, ultimately contented man, Karloff was the consummate professional as an actor. He returned to the stage in 1941 for *Arsenic and Old Lace*. Long after stardom ended he continued to work, showing no resentment that his later career was built on old monsters. He took advantage of the new fame brought by the revival of his horror pictures on television late shows, appearing in 1960–62 as the host of *Thriller* on television and then in low-budget films by Roger Corman.

Though good-humored about his celebrity, Karloff could be painfully earnest in his craft. You can see his prickly side in the Corman film *The Raven* (1963), whenever Peter Lorre and Vincent Price clown around and improvise (Lorre didn't bother memorizing his lines, and Price was happy to play off him). Karloff stands by unamused.

Yet the wild young man who ran off to Canada did not completely disappear. In 1946 Karloff divorced Dorothy and, the next day, married Evelyn Hope Helmore, an Englishwoman. Dorothy and Sara remained in Coldwater Canyon for another year before moving to San Francisco, where Dorothy remarried.

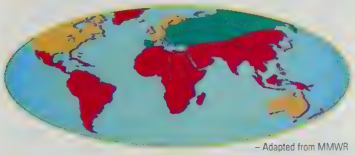
Karloff and his bride returned to England. He worked to the end of his life, acting in more movies and doing guest spots on television. He found a whole new career with his voice. He read children's stories on record and narrated *How the Grinch Stole Christmas* for television. His rich, plummy baritone, with its beautiful diction and hint of a lisp, is now as famous as his inarticulate monster.

He was home in England in 1969 when he died of respiratory disease at the age of eighty-one. The house in Coldwater Canyon still stands. The garden, however, with or without its cremated actors, was broken up into lots years ago and covered with suburban homes. □

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continued from page 291

With *Maisie*, *Dr. Kildare* and *Andy Hardy*, MGM had the most successful series of the early forties, and every time Sothern went to studio chief Louis B. Mayer and begged to be let out of hers, he refused. Says Sothern, "Poppa Mayer always said, 'No. Your pictures pay for our mistakes.'"

Born Harriette Lake to a concert singer mother and a father who walked out on his wife and three daughters when she was five, Sothern had left Minneapolis and was trying her luck in Hollywood before she was nineteen. At twenty she was breaking into Broadway musicals. Florenz Ziegfeld offered her a part in *Smiles*, with Marilyn Miller, but Miller found her too much competition and had her removed after the Boston tryout. As Harriette Lake, she was the ingenue in *Everybody's Welcome*, the play that introduced the song "As Time Goes By," in 1931, and then toured the country in *Of Thee I Sing*. In 1933 Hollywood gave her a new name and a new career.

In 1940 Sothern settled into the Beverly Hills house with orchestra leader Roger Pryor, whom she had married in 1936. By 1943 she was married to actor Robert Sterling. Through both marriages, the house was her canvas.

"I only bought the best," says Sothern. "If I couldn't afford the best, I wouldn't have anything."

Her interior designer was a former silent-film star, William Haines. By the forties he was decorator to the stars. "Billy was the most expensive and the most popular," says Sothern. "He did very elegant homes with beautifully upholstered furniture and marvelous chandeliers. He found my dining room chandelier in New Orleans."

That Waterford chandelier shed its light most often on the Ray Millands, the Fred MacMurrays, the James Cagneys, Cesar Romero, the George Murphys, Barbara Stanwyck and director Walter Lang. "I entertained a lot," says Sothern. "I had two grand pianos, so we'd have musical evenings, with top studio musicians."

Cocktails were at seven, dinner at eight. "It was a very innocent time," she says. "There was booze, but there were no drugs. We'd go to each other's houses and have dinner, and then we'd all go out in the street and roller-skate."

Occasionally Sothern starred in a major movie, taking Ethel Merman's role in MGM's film version of the Cole Porter musical *Panama Hattie* and playing Kirk Douglas's wife in Joseph Mankiewicz's *A Letter to Three Wives* in 1949. The good times vanished in 1950 when Sothern—an excellent swimmer, skier and tennis player—collapsed on the ski slopes at Sun Valley, Idaho, with an almost fatal case of hepatitis. By then her marriage to Sterling had ended, after producing a daughter, Tisha—her only child—and her MGM contract was ending too.

She was in and out of hospitals for more than a year, but she survived, and in 1953 she turned to television. In their B movie days at RKO, Sothern and Lucille Ball had cried on each other's shoulders, Sothern complaining that she was given all the roles Katharine Hepburn didn't want and Ball saying that she had to take all the roles Sothern didn't want. Now they were both producing their own shows. *Private Secretary* (1953–57) and *The Ann Sothern Show* (1958–61) made Sothern wealthy.

In 1974, when she was doing summer stock in Jacksonville, Florida, an eighteen-foot-tall stage tree fell on Sothern, fracturing a vertebra and damaging the nerves in her legs. She was not expected to walk again, but she did, and in 1987, using a cane, she earned her first Academy Award nomination as the cheery neighbor of Lillian Gish and Bette Davis in *The Whales of August*.

Sothern left Hollywood more than a decade ago—"Hollywood doesn't respond to a strong woman. How dare a woman produce her own shows?"—and moved to Ketchum, Idaho. Through her windows she can see the mountains where she used to ski. Most of the furniture that filled the house on Crescent Drive was sold years ago, but she still has some of the best pieces, including one of the small crystal chandeliers and an ebony piano cluttered with framed photographs that encapsulate her life. In one, a triumphant Sothern stands next to the 259-pound marlin she landed in 1947.

When the *National Enquirer* wrote that Ann Sothern was sad and lonely and published her address, she didn't sue. "I received ten thousand letters," she says. "I sent the *Enquirer* a recent picture and a letter that said I was having a wonderful life." □

continued from page 303

wrote the show that would air on Sunday evening. "I'd come home from school and go into the library, where they were shooting punch lines back and forth, polishing the script," says Joan Benny. "Daddy always sat in the big chair next to the fireplace, and Jeanette worked at the table in the bay window."

Whereas many Beverly Hills estates hid behind gates, only a lawn separated the Benny house from North Roxbury Drive. "There were always tour buses and cars in front of the house," recalls Benny's grandson, Michael Rudolph, who visited the house as a child. "You couldn't walk out the front door without cars stopping and people sticking their heads out the windows and asking who you were."

The boldest fans rang the Bennys' doorbell. To their surprise and delight, Jack Benny, not the maid, sometimes answered the front door. "Daddy was very friendly," notes Joan Benny. "He liked to chat with his fans. And we were always ready for them: We kept a supply of autographed eight-by-ten photos in the table in the hall."

In 1965 the Bennys sold their house of nearly thirty years and moved to a Century City apartment; two years later they bought a house in Holmby Hills. "My mother had grown up and left home," says Michael Rudolph, "and the property might have been too big for them. Besides, I think that they—really my grandmother—wanted a change."

Subsequent owners have remodeled the house to their tastes. Yet to those who make the pilgrimage to North Roxbury Drive, the two-story Georgian mansion is—and always will be—the Jack Benny house.

What accounts for Benny's enduring fame? Every year new fans rediscover what made him so special when they see his films, listen to rebroadcasts of his radio program and watch reruns of his television show. "He never gave an audience the impression he was smarter than they were, or superior to them," Gregory Peck, a friend, observed several years after the comedian's death. "Jack was unique. He had a very aristocratic style. Yet at the same time, he was down to earth. That was his secret. People simultaneously loved, admired, and empathized with him." □

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DIANE KEATON

continued from page 241

offended by an opinionated client, which I am. And he's unflagging and consistent, while my energy and enthusiasm go in spurts."

Shadley is a modernist at heart, albeit with a penchant for historic restoration. While he was fluent in several regional vernaculars, he'd never been to that part of the Southwest before Keaton invited him to "take a look at" her new house.

His challenge was to unify the original wing, which had the most integrity, with the later addition, which was more austere. "It's a very simple construction," he explains, "a typical Arizona ranch with adobe walls and a corrugated metal roof. We added glass panes to the original wood panel doors, opening the interiors to the light and views. We stripped the fireplace to its bare back so it relates to the window details and the quoining. We picked out the wood lintels and stained them the brown of the rafters. Diane loves the play of light and shadows, and we brought that rather stark chiaroscuro indoors. She also prefers a limited palette. The high contrasts—white walls and mortar, dark ceilings and woods, amber lights, bare concrete floors—suited the climate and echoed the landscape."

Keaton discovered a local carpenter who did the restoration work. He proved to be a skilled artisan "with the resourcefulness of a pioneer," Shadley says. "He could do everything. He built the furniture I designed for the guest room—a bed and a chest with rope drawer pulls. He refinished the rough-hewn mesquite tables we bought at flea markets. He even replicated the one period light fixture with character—an Arts and Crafts lantern—which we used both inside and out."

"I collect everything that comes out of the old West," says Keaton, "including junk." She had just discovered Monterey furniture when she bought the house, and she wanted the décor to combine a few pieces from her collection—a bed, a desk, a settee, a sofa with a lashed wood frame—with "a homey mix of other indigenous, handcrafted western stuff." The bookshelves are filled with Zane Grey classics, folk art and local pottery. The 1930s leather club chairs and rawhide-shaded lamps might have come from a frontier hotel. Both client and designer are avid thrifters, and together they trolled local swap meets for old maps and frames, Pendleton blankets and Bauer ware. "It's an understatement to say that we weren't methodical," Shadley notes with a smile. "It was just a leisurely treasure hunt for comfortable and sturdy pieces with rustic charm."

It took about two years, according to Keaton, "to bring the house together." Shadley flew back to Tucson many times, he says, "for great weekends of shopping, scenery and general poking around south of the border" and to supervise the renovations.

When the actress decided she wanted a pool, he designed a terrace that reflects his own "love of straight lines" and twentieth-century design but also his respect for the traditions of the local architecture. It's a pure expanse of spare geometry and intense color. The terra-cotta flagstones are similar dimensions to the grids of the polished concrete flooring—stained oxblood red—that the builder had used for the house and porch. The pool, a discreetly sunken rectangle, is set flush with a low wall of whitewashed adobe, which alludes to the rambling perimeter wall of the property. A splash of azure at midday and the fireworks at sunset are as much flamboyance as Keaton desired.

"The pool terrace was my major contribution," remarks Shadley. "It reflects the main theme of the house, which is continuity: between old and new, inside and out, the materials of a human shelter with the nature that provided them. Otherwise, my involvement was really as an organizer. This was not a formal decorating job. It was two friends having fun." □

> "I love the big sky, the clarity of the air and the feeling of being in the middle of the earth."

GENE AUTRY

continued from page 277

in which he performed. "Played Madison Square Garden for a month, five or six times," he recalls.

While in the service in Arizona, he bought a jukebox company as a favor to a friend who wanted to return to England. "I figured I knew records and I knew radio," Autry says. The company gave work to his staff, who would otherwise have been unemployed during his absence. "I knew that it would be a long time before I could start doing personal appearances again," he says, so he began to branch out. He purchased a small radio station in Phoenix and turned it from loss to profit within a year. It was the beginning of what became Golden West Broadcasters, a skein of radio and television stations from Arizona to Los Angeles, San Francisco, Seattle, Portland, Oklahoma City and Detroit. In 1960 he founded the California Angels baseball team for a start-up cost of about $3 million. He picked up the Los Angeles television station KTLA from Paramount in 1964 for $12 million. He sold just its license and transmitter tower in the mid-1980s for $245 million, then the highest price ever paid for an independent television station.

Before the war he had bought a nearly four-acre lot in Studio City, a lovely site where the land begins to rise toward the Santa Monica Mountains. In 1949 he and Ina built a handsome new house on it to replace the one on Bluffside. Ina died in 1980 after forty-eight years of marriage. After her death he married Jacqueline Ellam, who had been his banker in Palm Springs, where he owned the Gene Autry Hotel (now the Givenchy Hotel & Spa). She says kiddingly, "He figured I wouldn't lend him any more money, so he married me." His special pride and joy is the Autry Museum of Western Heritage, a highly regarded institution, both popular and scholarly, which his foundation funded and which opened in 1988.

It is a nice touch that Autry ran into Will Rogers again in Hollywood, not long before Rogers's fateful last trip with Wiley Post in 1935. "I forgot where we met, but he said, 'How ya gettin' along out here?' 'Well,' " Gene Autry replied, " 'I think I'm doing pretty good.' " □

JOEL SILVER

continued from page 286

fordable housing. In any event, ideas like ruling out sealers so that a rough finish for the textile blocks could be achieved were highly impractical; the walls leaked—as did the roof—because of equally eccentric flashing applications. These and other problems were eventually solved through a process of trial and error of which Silver says matter-of-factly, "Wright lives with me. If you fight him, you lose."

In the course of learning to live with Wright, Silver came upon drawings for brightly colored terrace awnings held by elegant copper-finialed redwood posts. His execution of the design marked the beginning of what he calls his "collaboration" with the architect, a relationship that carried over to Auldbrass, and which he furthered by acquiring Wright-designed furnishings for both houses. (Silver considers the arduous commute between residences a small price to pay for owning Auldbrass: Five hundred drawings exist, which means, as he says, "I could build there till they bury me.")

If the Storer House spurred its current owner to his intense involvement with its architect, Wright's first essays in concrete block led to his lifelong preoccupation with it. During the years he used the steel-reinforced, mortarless assembly system for his southern California houses, he also applied it to a series of schemes for residential and resort complexes—all unbuilt—that aimed at nothing less than the restructuring of entire landscapes. From 1937 to 1951 the architect's Usonian houses continued his investigation into means whereby the system could be inexpensively adapted.

Silver's initial architectural tour of Los Angeles left a lasting impression. In his films he has repeatedly had buildings he saw for the first time that afternoon as backdrops: A cantilevered house by John Lautner, for example, was used as a location—a full-scale duplicate of it collapses down the hill—in *Lethal Weapon II*. Having now "produced" two Frank Lloyd Wright designs to their original specifications, Silver says that he considers his ability to fulfill the architect's dreams his "greatest accomplishment—more important than anything I've ever done." □





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79 • National Upholstering Company. Manufacturing fine furniture since 1918. We are pleased to introduce our new Parisienne Collection, inspired by the best of the French 1930's. Brochure, $6.

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82 • Phyllis Morris Originals. Innovative design and uncompromising construction have established Phyllis Morris as the foremost designer and manufacturer of luxurious custom furniture. 1998 full-color portfolio, finish sample chart, specification catalog and price list. $25.

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—*Entertainment Weekly*



continued from page 259

ers and colleagues would be frustrated by the overambitious scale on which she attempted to realize it and by her inveterate lack of discipline. The closest she came to creating a Sunset of her own was when she bought a country place in Bedford Village, about an hour and a half's drive north of New York City. The property consisted of seventeen acres of rolling meadows and woods and a white-painted brick house with an exceptionally large number of windows, prompting Tallulah to name it, with uncharacteristic matter-of-factness, Windows. She planted hundreds of daffodils and other flowers, put in a swimming pool that cost more than Windows itself and filled every nook and cranny of the house with guests and pets (including a lion cub that she named after her friend Winston Churchill and that, once it grew old enough to start gnawing away on her guests' ankles, she handed over to the Bronx Zoo).

Tallulah was happy at Windows, but she possessed only a rudimentary knowledge of how to keep house, and the management of a continuous flow of guests required servants, who also flowed. The state of turmoil that Tallulah reveled in all around the clock drove well-trained servants to distraction and caused ill-trained servants to emerge from the kitchen and sit at the table with guests, matching them drink for drink.

A Canadian artist, Charles Redfern, who made several agreeable watercolors of Windows, happened to be present when Tallulah was interviewing a prospective butler. In a thank-you note to Tallulah, Redfern set down his recollection of Tallulah's response to a question about the hours that the butler might expect to be on duty. Tallulah: "Well, darling, I live a very quiet life in the country and I can't say it's any different from any other place, except, of course, that people do come and go and never get up early so that part of the day, darling, isn't difficult. What are you drinking, bourbon? Dinner is different, naturally, so do sit down—unless, of course the Giants [a baseball team] are playing and no one can move if there's a game on. But it never lasts forever and we're never more than six for dinner because you can see my table is oval and won't sit anymore unless, of course, we have a buffet which is generally on Sunday and then any number of people can eat which, of course, they never do if it's hot because the pool is cooler you know darling, and if supper is cold it doesn't matter anyway and I have a bird that says who are you? and laughs just like me and Gaylord the parakeet who drinks champagne don't you darling and I like a hot bath in the morning around three in the afternoon, and breakfast on a tray, does your wife know how to make vichyssoise?"

The state of turmoil that Tallulah reveled in caused ill-trained servants to emerge from the kitchen and sit at the table with guests, matching them drink for drink.

Sadly, Tallulah saw that her beloved Windows was proving too much for her. She bought a town house in a fashionable section of New York—she was clever with money and had become a millionaire, though she always claimed to be going broke—and then that house, too, became a burden, and she moved at last into an apartment on East Fifty-seventh Street. Strong as her constitution had been, a lifetime of drinking, smoking and helter-skelter carrying on had taken its toll; she developed emphysema and retreated from the world. From time to time she would venture out to visit an old friend, and when she would tell a taxi driver the friend's address, her celebrated voice would give her away. "Are you Tallulah?" the driver would ask, and gallantly, holding her head high, she would growl, "Dahling, I used to be." □

continued from page 255

has a point of view. I'm proud of her. She can say, 'To hell with the flattering camera angle, the face-lifts, the armies of makeup men.'"

Perhaps it's an English directness, her refusal to mess around with the image makers, but she's the actress with the cred, the actress with the Shakespearean training. She doesn't mind being made to look a bit tough, as police detective Jane Tennison in the Emmy-winning series *Prime Suspect*; she doesn't mind looking older, as she does in her latest television role, Maggie Sullivan, in *Painted Lady*, or as Queen Charlotte in *The Madness of King George* (1994); she doesn't mind looking eccentric, as in Peter Greenaway's *The Cook, the Thief, His Wife and Her Lover* (1989); she doesn't even mind looking ordinary, as in *Some Mother's Son*. She is still voted the sexiest woman on English television, so why be coy about being fifty-two? "Roles get more interesting for older women," she says. "At age twenty-five one is just likely to be the boring girlfriend."

"Helen is without pretensions," says Hackford. "Her feeling is, 'This is where I am—I'm going to show you what's inside.' This business is about a certain kind of ingenue glamour, so that's courage, and as a director, I need that kind of courage. Every actor is blessed—or cursed—with the look they have. The important thing is to keep mining, keep finding new characters within that visage. Most actors accept that commercial quotient, play it safe and keep the look. There are only two people in films today who are top of the line for turning over new ground: Helen and Al Pacino. He risks committing suicide on a regular basis. Once you're a star, you don't have to do that. It took me a long time to convince him to do my most recent film, *Devil's Advocate* [1997], but once he understood that it was a chance to define a classic character—the devil—in new terms, he was in with both feet. People might say, 'Why doesn't an actor just stick to his image?' Why didn't Picasso just stick with the Blue Period? Why move on to the Red? Because he had to. It's the restlessness of the true artist. For the same reason Helen is not doing any more episodes of *Prime Suspect*. She defined that character. It's time for something new.

"I'm always hoping to get the right film so we can work together. Her talent isn't easy to place in Hollywood, but to live with the world's finest actress and not work with her is crazy."

She is the one the professionals admire, and yet she can walk down the streets of New Orleans without being recognized. Tourists think they might have met her somewhere before, but they're not certain where. For that, there are two explanations. She has an enviable chameleon-like quality; none of her film faces are the face you see on the street. "But the real reason she's not as widely recognized as she should be," says Hackford, "is that she can choose her roles and she doesn't have mainstream tastes."

How does she choose? "Variety is the only principle," says Mirren. "Whatever I've done last, I want to do something completely different."

For Hackford too, variety decides. "I used to think I'd make a million films. At a certain point I realized that there are only a certain number of films in anyone—so each one should be different."

For both of them, movies are likely to be about defining a reality rather than chasing dreams. "My film *Dolores Claiborne* [1995] is about three very difficult women who no longer delude themselves about the dreams they had as young women," he says. "That film was a poem to my mother. She was a waitress, working class, and she used plain language to speak the truth."

Film work is intense and global. The couple order their lives around it. "If one of us is working," Hackford says, "the other is there for backup. If we're both working, we telephone every night. If we're both between films, we go to New Orleans."

For Taylor Hackford, "Los Angeles is home and always has been," he notes. "New Orleans is an escape—I feel I've gone somewhere outside the U.S." For Helen Mirren, "Los Angeles is like living in the country. We're surrounded by greenery, we drive everywhere. In New Orleans I ride a bike. This is our town house, and I like being in town. It isn't New York that's the opposite of Los Angeles, it's New Orleans. Angelenos only want to get on with whatever is new and hot. New Orleans is still living a tradition." □



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continued from page 271

her vanish and reappear. They had a heady summer in 1943, despite Harry Cohn's disapproval, and they were married. He would educate her and save her; she would be the great lover a genius deserved.

They lived at Welles's rented place on Woodrow Wilson Drive, and then they moved to a house on Fordyce Road, in the Brentwood hills. But Hayworth got pregnant. Welles said it had been a mistake, the unfortunate congruence of his loss of restraint, her extraordinary desirability and an available sofa.

It all prompted another move, to a ten-room house on South Carmelina Avenue in Brentwood. Hayworth paid the rent—fifteen hundred dollars a month. A daughter, Rebecca, was born on December 17, 1944. But Welles had a daughter already, Christopher, six by then, from his marriage to socialite and actress Virginia Nicolson (see *Architectural Digest*, April 1996). And even Welles had to admit that he had been a fitful father—for in those years he was being sued by Nicolson for better child support. Yet for a moment or two there was a family life. Christopher came to stay with them. But Welles had so much business. He got letters and calls from President Roosevelt. He had radio shows and newspaper columns, and he had campaigned for FDR in 1944. He was dreaming of new shows and of ways back into the movies. As for Hayworth, once the pregnancy was over, Columbia was eager to put her back to work. *Cover Girl* (1944), costarring Gene Kelly, had been a hit. *Gilda* (1946) would do even better.

Orson Welles grew bored. Hayworth couldn't keep up with all he read and thought; she was left out of his high-flown talk with friends. He was away a lot. The house became a pretty set, waiting for them. He had an affair with Judy Garland, and there was talk that he was using hookers. Had Hayworth's sexuality lost its hold? It was one of the few things she trusted. She dated singer Tony Martin. The talk of divorce began.

Hayworth told Louella Parsons, "You get fed up listening to how great a person [Orson] is, you get weary of so much egotism. All our conversation was about his greatness, his plans, his radio show—never anything about me, my career or our marriage.... I must think for myself and no one can have a personal thought that Orson doesn't want to intrude upon."

The house on Carmelina was given up, along with the dream of a getaway in Big Sur. They had found a cottage there, high above the Pacific. It needed repairs and renovations; they bought it and made plans. But they never lived there. Divorce got in the way, and they sold the place—in time it would become the popular restaurant Nepenthe.

Even then there was an attempt at reconciliation—Hayworth had little training at living alone or being herself. Welles came back for a few months, but she was never sure whether it was for her or the picture, *The Lady from Shanghai* (1948), which he had taken on for Columbia, to pay off some debts. Hayworth wanted the female lead and the long shot of mending the marriage. But Welles cut off her long hair and dyed the rest blond. Columbia was aghast. He went further—he cast Hayworth as a wicked liar, the worst character she ever played. It wasn't his best movie, and it's often read as his sardonic comment on their marriage—for at the very end, Hayworth walked out on Welles.

> No one gave Hayworth and Welles a chance to become a settled, married couple.

She rented a new place of her own, a simple house in Brentwood that was designed by Columbia set decorator Wilbur Menefee. Very soon she was posing for photo shoots that tried to show her serene, happy and in charge of her life. It wasn't to be—ahead lay more unhappy romances, as well as a "storybook" marriage to Aly Khan. By the 1950s, even in stills and movies, Hayworth was a wreck of herself. Welles grew larger, more nomadic and more thoroughly Orsonian. □

continued from page 298

stood on it in every room in the house.

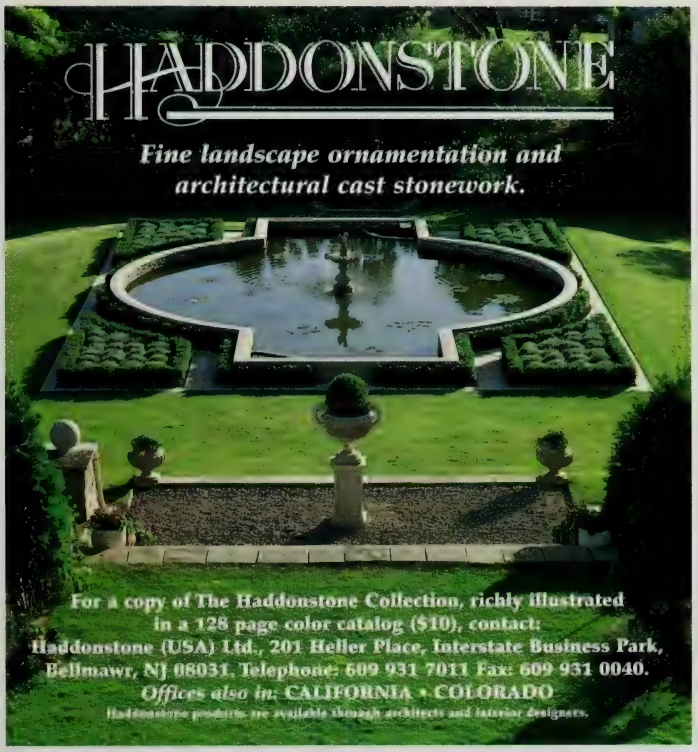
Working to Crichton's specifications, Chappell also designed a swimming facility that is, the owner says, "not quite a lap pool." Crichton thinks of California pools as expensive devices to get yourself wet; he wanted one in which he could actually swim. "I thought, 'I have a proper pool, and I will get my exercise.' But I hardly ever do. And that's very California too."

Crichton and his architect disagreed only once, when Chappell suggested that works on paper would enhance the study. Crichton was concerned that the skylight would cause the drawings to fade. "I had specified a glass that blocks ultraviolet rays," Chappell recalls, "and told him I was sure the art would be protected." Unconvinced, Crichton got some construction paper and put it on the floor directly under the skylight, covering half of the sheet. When he and Chappell checked the next day, the exposed part of the paper was already fading. "That direct approach is quintessential Michael," says Chappell, who solved the problem by installing a retractable shade in the skylight.

Crichton's practicality extends to rooms that would exist in almost any other show business house but are absent here: the home office and the media room. "I have a small office area in the house, but I've always gone to a real office—I like to know that when I go home, I'm home," Crichton remarks. "I would never have a screening room. I *want* to go to the movies. I stand in line like a regular person—I've been doing that for twenty years. It's a valuable policy. Standing in line gives you lots of information."

Information feeds Crichton, whose house is full of books. "All the bedrooms are stacked—there are books piled in the garage, and there are books in boxes in the basement." he says. "The paperbacks are yellow and cracked, but I won't give them up. I can't—I annotate as I read. At one point I calculated that half the weight and volume of what we own is books."

A house with room for books and a family—and one of the most spectacular careers on record—are more than a writer dares to hope for. Though Michael Crichton is not one to hype his domestic pleasures, he can't deny his good fortune. "This has been," he says, with measured bliss, "a very happy, very positive house." □







DEATH LOOP

Georgii and Vladimir Stenberg, 1929. Color lithograph; 36½" x 23½". The Stenbergs incorporated out-of-scale figures—one of their favorite devices—and a sweeping diagonal that evokes the movement of the aerialist heroine in their poster for a film about a love triangle. Steven Davidson, Amsterdam.

continued from page 264

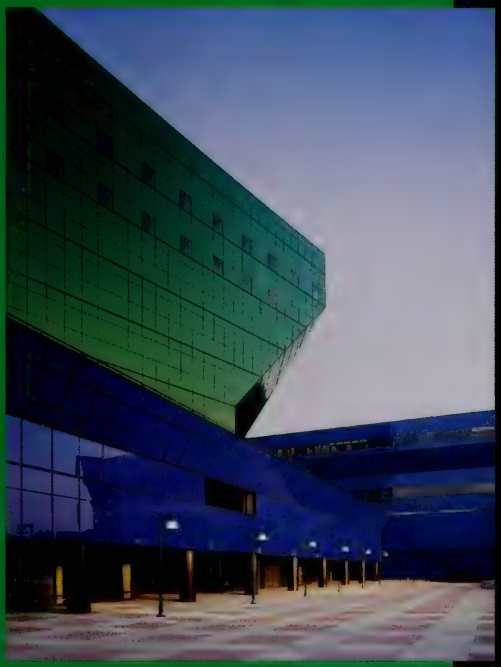
commissions. However stimulating, the work was far from easy. Foreign films were often unavailable for preview, with the only inspiration for a poster coming from a still photo and a brief plot synopsis. Even when a film could be viewed, artists often would see it at three in the afternoon and be obliged to produce a finished poster by ten the next morning. The enormous pressure such a schedule imposed is underlined by the fact that contemporaries in the West like Cassandre were given as much as six months to create a single advertising image. Soviet printing technology presented another hurdle. The quality of impression offered by primitive, prerevolutionary presses literally held together with twine was hardly optimal.

In spite of these handicaps, Soviet artists avoided the easy narrative clichés and stale compositions typical of contemporary Hollywood film poster design. Hollywood posters were frequently mere paste-up jobs, illustrating a single scene or a romantic embrace. Russian artists drew inspiration for their posters in the formal lessons of Cubism, Suprematism and Constructivism, and they were adept at mixing a vocabulary of abstracted geometric shapes, floating planes and assembled forms with representational imagery. They also drew much from the theory and practice of the new Soviet cinema itself. This was a time when directors such as Sergei Eisenstein, Dziga Vertov and Alexander Dovzhenko used unprecedented techniques to create some of the cinema's great monuments. In making his documentary "fact films," Vertov hid cameras in markets, beer houses and ambulances, and attempted to embrace the dimensions of real life with multiple exposures, split-screen images, freeze frames and high-speed photography. For Eisenstein's masterpiece *Battleship Potemkin 1905*, a camera was strapped to the waist of an acrobat who was instructed to tumble, run and jump to capture the terror and disorientation of the crowd in the famous massacre scene on the Odessa steps.

Poster artists tried to imbue their images with the cinematographic feel and the emotional and intellectual content of such films. Subtleties of mood and atmosphere were as important to their compositions as a film's story line. Just as the directors of their time used unusual angles, extreme close-ups, contrasting juxtapositions and conflicts of scale, so too did poster designers. Few were as inventive in their adaptation of cinematic technique and directorial style as Georgii and Vladimir Stenberg, brothers who emphasized their collaboration with the signature "2 Stenberg 2." Their *Potemkin* poster presents an austere image of crossed naval cannons reflective of Eisenstein's taste for diagonal elements and bold patterns etched against the sky. Here, as well, the Stenbergs echo Eisenstein's subversion of space and scale in their depiction of the figures from the director's celebrated man-overboard scene.

Montage was another essential tool poster makers borrowed from the cinema. Following the lead of Alexander Rodchenko's influential photomontage poster for Vertov's documentary *Film Eye*, many artists integrated composites of still photos into their lithographic compositions. Nikolai Prusakov and

continued on page 325



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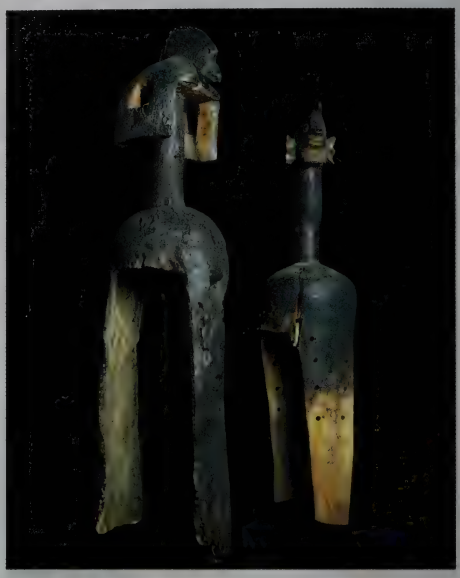
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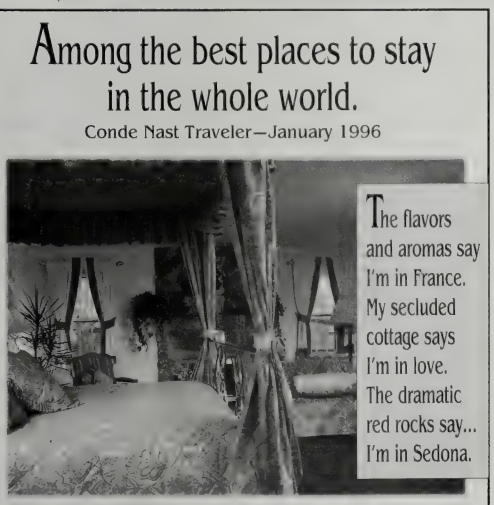
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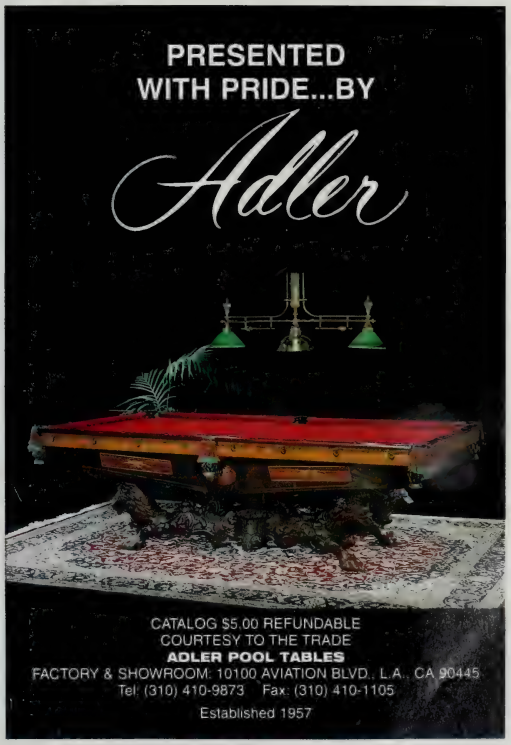
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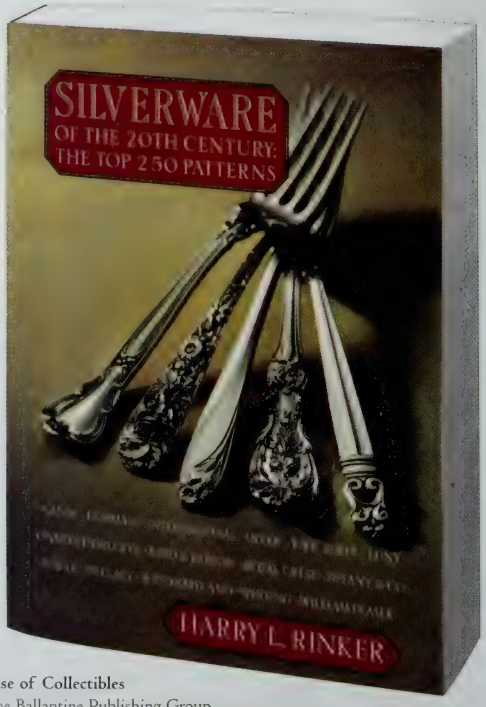
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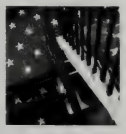
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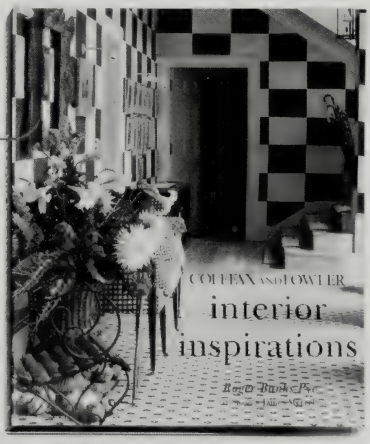


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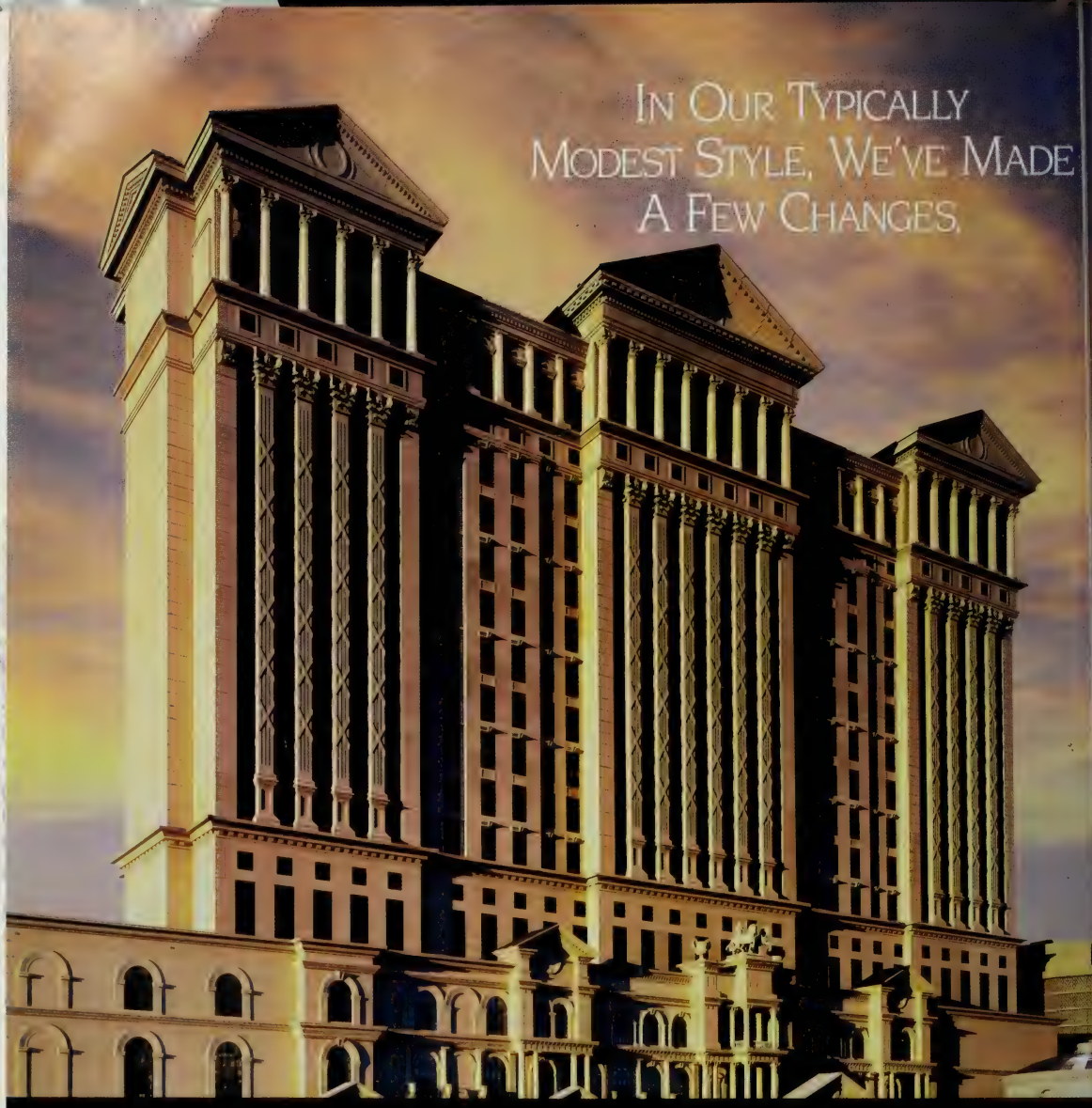
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continued from page 324

Grigori Borisov juxtaposed photographs with great wit to fill the outline of a bicyclist hurrying to see the film *Khaz Push*. By contrast, to advertise *The Ranks and the People*, a movie based on stories by Chekhov, they played with reality in an almost Dadaist manner, using a still image of an overturned carriage to form the hat of an aristocratic lady. Beneath the woman they placed an image of a multifaced bureaucrat whose head rests on a pince-nez. The poster was intended to be read like a poem, with meaning drawn from the association of its various elements. The Stenbergs, too, used photomontage with flair, advertising a Vertov film celebrating the anniversary of the revolution by reflecting composite images of Soviet industry in the eyeglasses of a worker whose head is drawn in lithographic crayon.

The silent cinema depended on action, not dialogue, to carry its plots, and Soviet poster artists worked hard to convey a sense of movement in their posters. Their images are rarely static. Figures move in and out of the picture plane and run, jump or careen through space. In Anton Lavinsky's poster for the Russian adventure serial *Miss Mend*, men race down a catwalk while the hero prepares to spring forward to defend himself. In their poster for *The Boxer's Bride*, the Stenbergs employ concentric circles to show the effects of a punch; elsewhere they use plunging diagonals, or staggered images evoking the frames of a filmstrip, to set their figures into motion. Movement is suggested even by the typography used in the Stenbergs' poster for the film *Moulin Rouge*, which conveys the flashing neon lights of a nightclub sign. In *Enthusiasm*, an extraordinary all-type poster by an unknown artist, the symphonic quality of the sounds of hammers, whistles and workers' songs issuing from a coal mine is captured by the repetition of the film title to suggest sound waves moving out of the composition. Such devices seem contemporary even today.

The environment of cultural freedom that nourished these experiments came to a rude end in the early 1930s as Stalinist repression took hold. Socialist Realism became the official style, and the careers of many poster artists ended. In the great purges, some were sent to the gulag and others to their deaths. Images that had once been plastered on every kiosk suddenly became dangerous. Jack Rennert of Poster Auctions International in New York wonders at the fact that any of the material survived at all. "Why would anyone keep a Stenberg poster in the 1930s? It was worth one ruble and perhaps their life." Moreover, he notes, collecting was considered bourgeois and individualistic in Russia; even in the 1920s there had been no Soviet version of the poster mania that caused so many Art Déco images to survive in France.

As these graphics reappeared with the flood of Soviet émigrés in the early 1990s, Rennert began to get calls asking for taxi fare from Kennedy airport from new arrivals interested in selling posters. A few hardy Western dealers traveled in the opposite direction to prospect in the East. Some even set up housekeeping in Moscow and placed ads in *Pravda* and *Izvestiia* offering foreign currency for posters. Bit by bit the material surfaced. Dealers combed Russian bookstores, movie houses and printers' archives and bought duplicates from state libraries and museums struggling to stay afloat in the economic chaos of the time. Works that had been secreted away for half a century turned up; both the families of the Stenberg brothers and of artist Mikhail Dlugach had caches of posters that they had safeguarded. Inevitably, as it became apparent that the material was valuable, the Russian underworld tried to get involved. A few dealers report behavior in Moscow worthy of 1930s Chicago: scams perpetrated by ex–KGB agents, attempts at intimidation, the theft of their poster inventories by Russian mobsters and ransom demands for their return.

As the posters filtered into the West, and as institutions and a handful of Japanese and American collectors sized up the dimensions of the market, prices were strong but erratic. Previously unknown examples seemed to appear monthly, and it took a while for a consistent scale of values to develop. Susan Reinhold of Manhattan's Reinhold-Brown Gallery says that "for a very brief time the posters were coming and coming, and one asked oneself if it would ever stop." Dealers and collectors wondered whether or not a housewife from the suburbs of Moscow might suddenly show up, drop six hundred Stenbergs on the market and in the process completely reshape their conceptions of rarity and value. It has become clear that the answer to this question is a categorical no. Reinhold estimates that fewer than ten to fifteen copies of most images have survived and that virtually none seem to have endured in quantities greater than fifty.

Pioneering collector and private dealer Merrill C. Berman notes that the market's price structure has stabilized. Thousands of different images were produced by Russian poster artists, but not all are of interest from a design perspective. At the $2,000-to-$3,000 price level, illustrative Hollywood-style posters can be purchased. Works with significant avant-garde design content become available in the $5,000-to-$15,000 range. Top images by important artists such as the Stenberg brothers or Nikolai Prusakov can move up to the $40,000-to-$50,000 level, though certain extremely rare and important images—for example, a Stenberg or Rodchenko *Potemkin* poster—can climb toward $100,000 or more. Strong as these prices are, Berman notes that the major outflow of material from the Soviet Union has already occurred and has been absorbed. Any significant new in-

continued on page 326

The environment of cultural freedom that nourished these experiments ended in the 1930s as Stalinist repression took hold.

RUSSIAN FILM POSTERS

continued from page 325

terest should move prices considerably.

New collectors must tread carefully. New York dealer Sasha Lurye warns that it is a small market, less liquid than that for French graphics. "Lautrecs survived in some quantity," he says. "The auction market for them is well developed, and the Belle Epoque is part of the fantasy life of every American. These Russian images are more difficult to understand and more rare." Susan Pack, a prominent collector and private dealer, warns beginning buyers not to make their first purchases until they have developed an eye and an understanding of the relative scarcity of the various major images. Then, "if you really love a particular rare and important example, buy it when it appears," she says, "because you may never find it again." Pack's book, *Film Posters of the Russian Avant-Garde*, contains the most comprehensive set of images available of Russian 1920s posters and is an essential point of departure for any new collector.

Ultimately, the subject matter of Soviet avant-garde film posters is the future. In form and in content, the posters present an optimistic vision of the evolution of the new Soviet society. In the 1920s the urban streetscapes of Russia were dominated by carts, dray horses, pedestrians and an occasional tram. It was a country with precious few automobiles or airplanes and no skyscrapers, and yet these images of modernity are everywhere in Russian film posters. In their 1928 poster for *Symphony of a Big City*, the Stenbergs build the figure of a man from various technological artifacts—his arms are fountain pens, his torso a typewriter, his ear the sound piece of a Victrola and his eye the lens of a camera—and they place him beside a biplane in front of a tall building. Their hope and excitement in the bounty of tomorrow make the denouement of these artists doubly sad. We can enjoy their wild ride, however, and delight in the fantasy, freedom and inventiveness that they brought to their designs. We can take solace, too, in the fact that their work is now being restored to its rightful place. Artists and images once edited out of history are being recovered as the story of the Soviet avant-garde is at long last written. □

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A listing of the designers, architects and galleries featured in this issue

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TO *the* TRADE

IN THE SHOWROOMS



RUSSELL INGRAM

Holly Hunt
Chicago architect **Margaret McCurry** (above) has some favorites among the French modernist–style furnishings at Holly Hunt in Chicago (312/644-1728). "These pieces have a universal quality," McCurry says of an armchair and sofa with tapered wood block legs by Mattaliano (above). "Although they come out of a certain era and are reminiscent of the work of Jean-Michel Frank, they're not such flamboyant representatives of the era that they don't have widespread appeal."

Old World Weavers
Old World Weavers (212/355-7186), in the newly expanded Stark Carpet showroom in New York, has an intricate wool-and-silk paisley called *Dugongo*. A more conventional cotton, *Punyab Paisley*, has the traditional mix of blue, gold and green on a red field, and *Jeroska* is a heavy cotton tapestry with a design of overscale flowers in red and gold with a cut pile on a black background.



COURTESY OLD WORLD WEAVERS

***Punyab Paisley* from Old World Weavers at Stark Carpet**

Nancy Corzine
Nancy Corzine (212/223-8340 and 310/652-4859) also carries adaptations of French modernist furniture. A four-poster called the Maillot bed comes in maple and has fluted posts and a silver finish. The Curtain chest, also in maple, has a Venetian silver finish. The Circa dining table, with a round top in white oak, sits on a pedestal of steel rods. A curved back and tapered back legs distinguish the Berlina chair. Corzine favors retro fabrics for the chairs, including *Stratus* and *Cumulus*, which have cloud motifs in gold.

***Clelia* cotton print from Manuel Canovas**



COURTESY MANUEL CANOVAS

Manuel Canovas
Poppies are the thing in *Clelia*, a new cotton in the Granville Collection at Manuel Canovas (212/752-9588). The blossoms come in red and pink on a background of celadon. It is also available with coral poppies on ecru or yellow and with yellow flowers on white.



ANDREW STRAUSS



ANDREW STRAUSS

Silver-finished Curtain chest (above) and Maillot four-poster from Nancy Corzine

continued on page 330

Wouldn't it be wonderful.



To the trade. Photo: Paul Robinson

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TO *the* TRADE

STONE WORKS



PENNY WOLIN

Even though **John Wyninegar** and **Dennis Buchner** (above) pulled up their San Francisco roots and moved to Los Angeles, they still retain their Bay Area clients and such craftspeople as **André Watson**, who does custom stone inlay—or "marble marquetry," as Buchner calls it. "André's tabletops are fine polished pieces," he adds. "He works the Old World way, which you don't find anymore." Watson also restores marble fireplaces. By appointment. André Watson, Intaglio Custom Stone Inlay, 1427 Egbert Ave., San Francisco, CA 94124; 415/822-1246.



San Francisco craftsman André Watson's inlaid-stone tabletop

PHILIPPINE DESIGN

For rattan or bamboo, the first place to go is to **Budji**," says Los Angeles designer **Mimi London**. Budji is both the nickname for Antonio Layug, a furniture and interior designer from the Philippines, and the name of his company, which is now represented at showrooms throughout the West and the South. Layug, who says his inspiration comes from bamboo outrigger canoes and other Philippine crafts, uses native materials, including pandan leaves and local hardwoods. One design, featuring his signature plantation-grown giant bamboo, is the Cluster Curved console table, consisting of a base of bamboo stalks topped with a slab of Philippine *mactan* limestone, which is found on the island of Cebu. Another is the Karen armchair—a curved Art Déco–style club chair—and ottoman, both made of *lampacana* grass and finished with *tanguile* wood. "Budji's things work especially well in Hawaii and California and all over the West," says London. Available at Enid Ford Atelier, 101 Henry Adams St., San Francisco, CA 94103, 415/255-1777; Initials Furniture and Textiles, 8430 Melrose Ave., Los Angeles, CA 90089, 213/653-6300; and Smith Grubbs & Associates, Atlanta Decorative Arts Center, 351 Peachtree Hills Ave., Atlanta, GA 30305, 404/239-9206.

continued on page 332



Cluster Curved table, with bamboo base and limestone top, by Budji



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TO *the* TRADE

TORONTO SHOPPING

"There's a European flavor at **Primavera**," **David Rollins** says of the Toronto showroom. Rollins (below, at Primavera) likes the look of the traditional furnishings set against a contemporary background. "There's always something I can use." Though McGuire, Hinson Hansen and other furniture and lighting firms are represented, Primavera's primary business is textiles, and the main lines are Osborne & Little, Cowtan & Tout and Pierre Frey. Primavera, Designers Walk, 160 Pears Ave., Toronto, Ontario M5R 1T2; 416/921-3334.



PETER A. SELLAR

THE ART OF THE FRAME

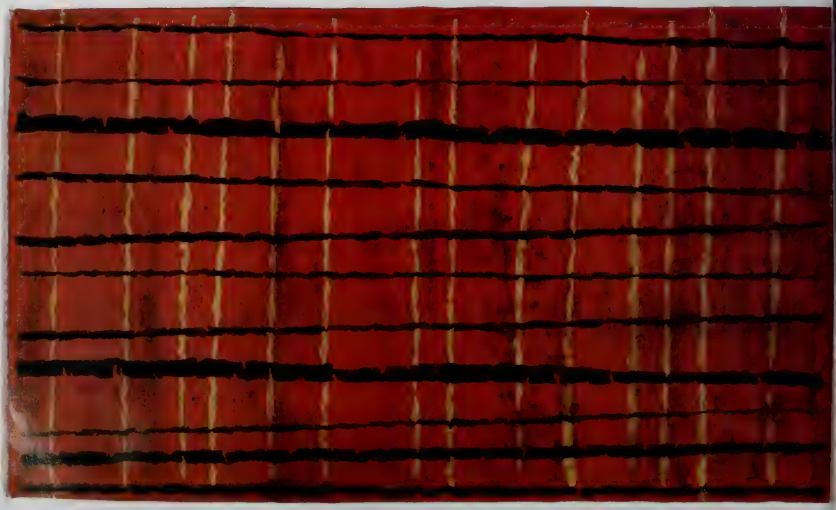
APF Master Framemakers, known for their work for such museum clients as the Metropolitan Museum of Art in New York, the Chicago Art Institute and the Smithsonian, has introduced a collection of 24 "site-specific" mirror frames (right), available in select showrooms and in the APF shop in Manhattan. The frames can be scaled to fit a particular space and the finish fine-tuned to a designer's specifications, according to Greg O'Halloran, APF's vice-president of design and the creator of the frame series. Interior designers **Vicente Wolf**, **Arthur Dunnam** of Jed Johnson & Associates, **Bruce Gregga** and **M (Group)** are among those who go to APF for custom designs. "We make frames specific to the art," says president Max Munn. The firm also reproduces period frames found in museums, and it adapts designs ranging from the faux-tortoiseshell veneer favored by Rembrandt to Art Déco white gold as well as frames suitable for both a 19th-century Russian portrait and a Warhol silk screen of Mick Jagger. APF's mirror frames are re-creations of period pieces, such as 17th-century Dutch examples, and while they incorporate historic references, they have a late-20th-century appeal. "Art Déco frames are especially popular now," says Munn. APF Master Framemakers, 172 E. 75th St., New York, NY 10021; 212/988-1090; also at Holly Hunt, 212/755-6555, 312/644-1728. □



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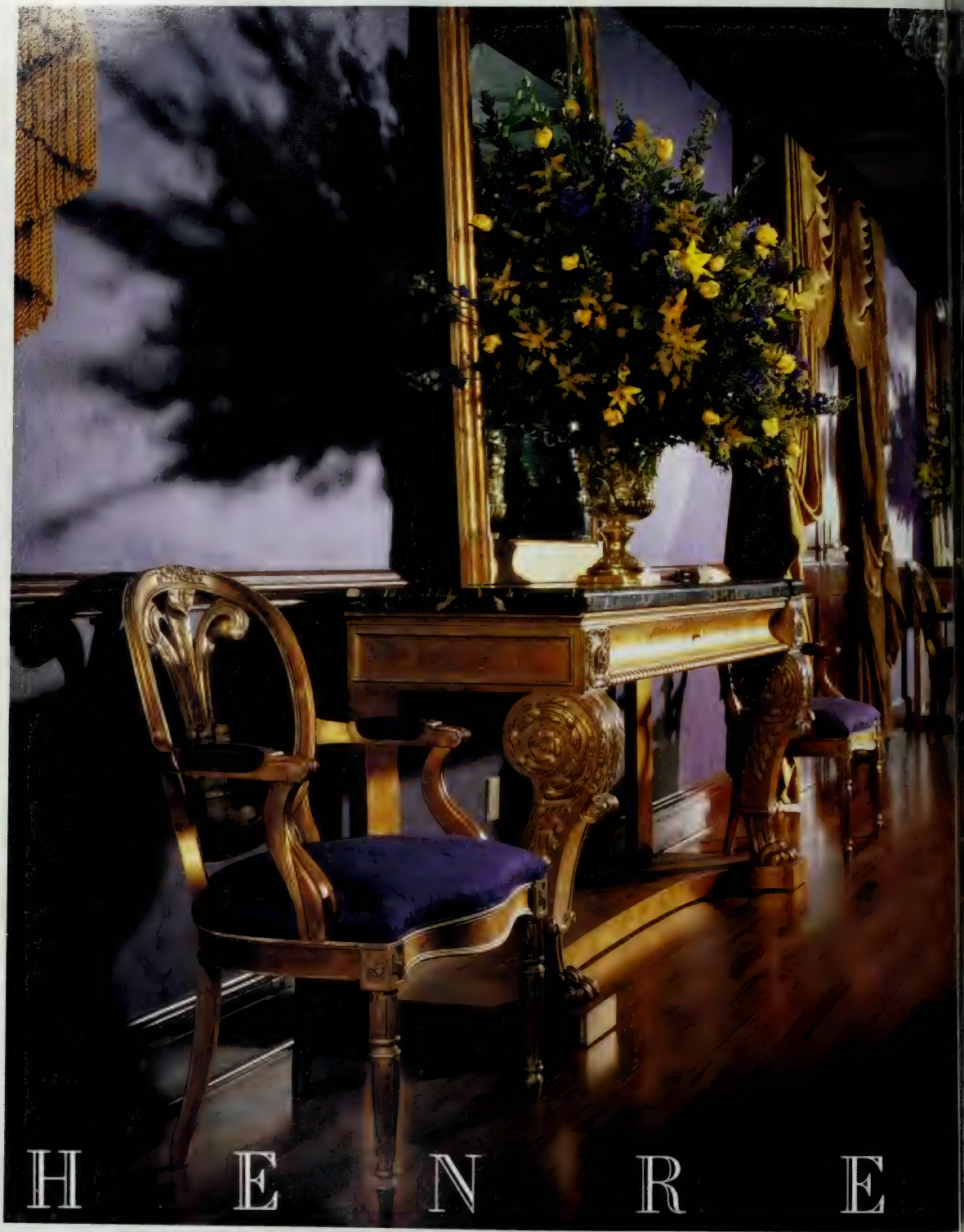
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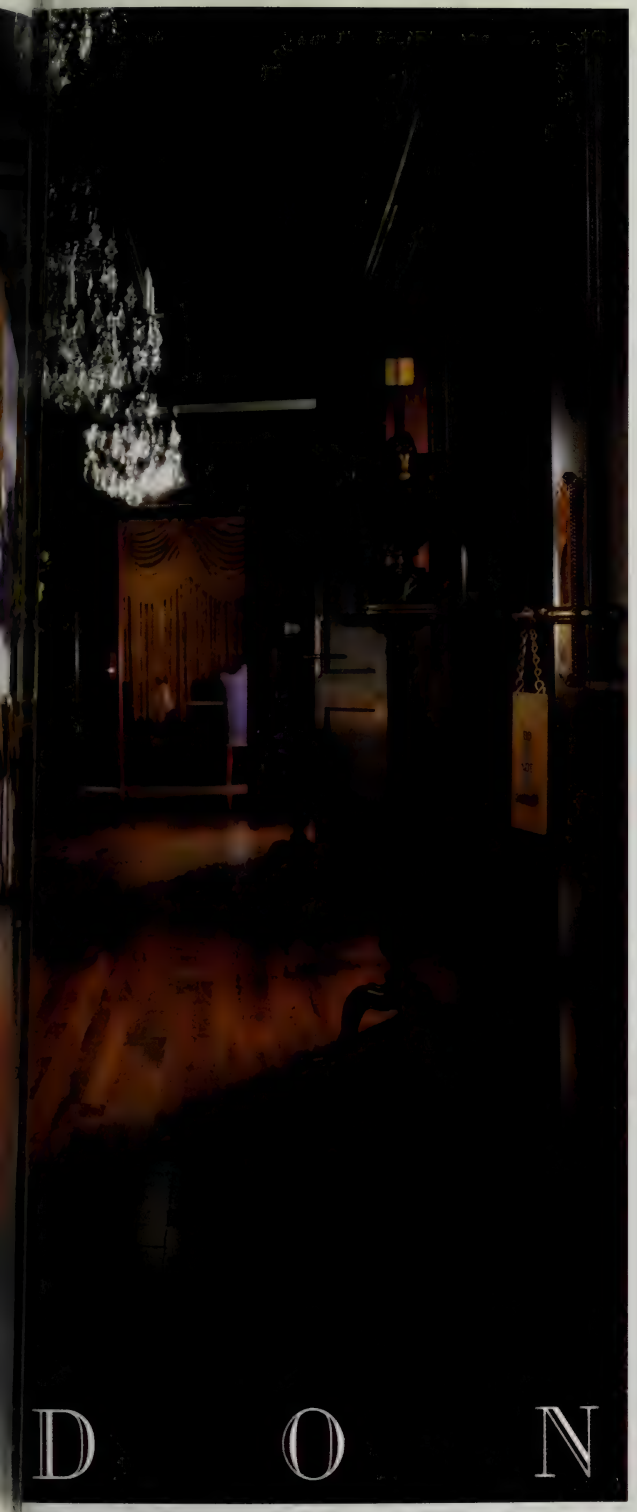
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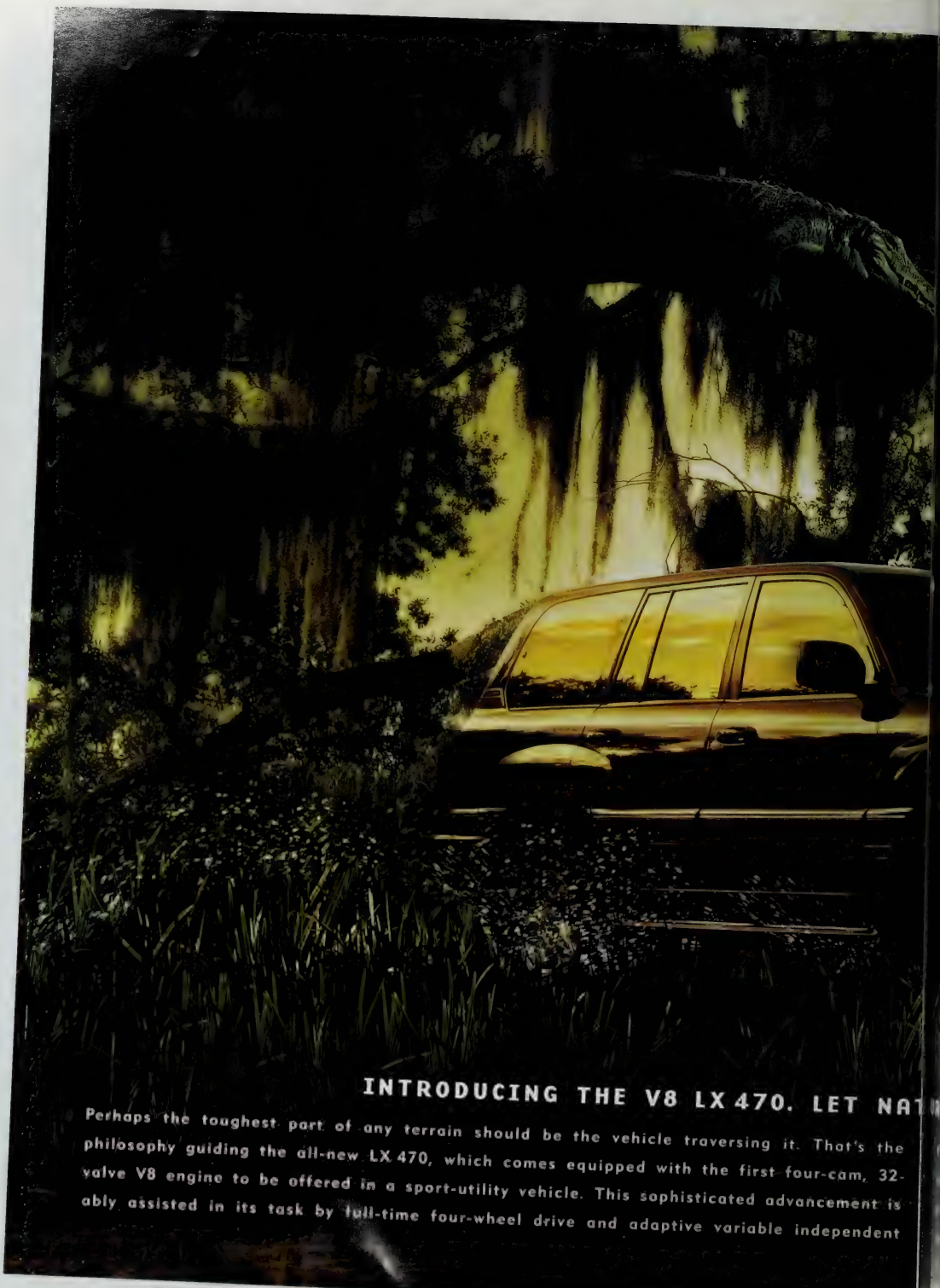
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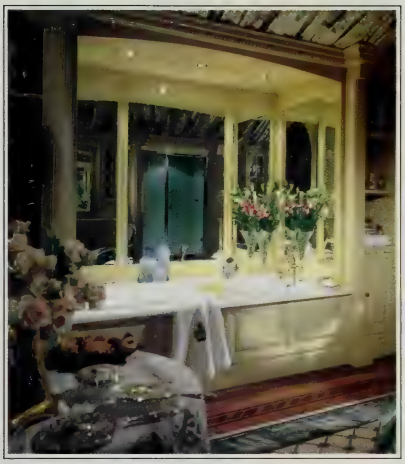
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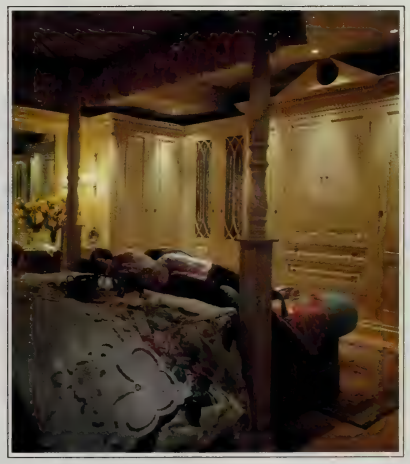
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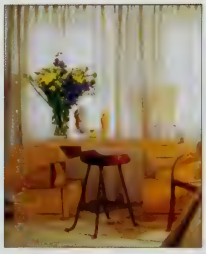




ARCHITECTURAL DIGEST

MAY 1998





COVER: A guest bedroom of a New York house. Architecture and interior design by Campion A. Platt. Photography by Durston Saylor. See page 158. ABOVE RIGHT: A Jupiter, Florida, house. Architecture by Israel Callas Shortridge. Interior design by Serge Robin. Photography by Steven Brooke. See page 202.

FEATURES

134 **NANTUCKET BLUE AND WHITE**
Opening a Traditional Shingle Style House to Fresh New Influences
Interior Design by Victoria Hagan
Text by Cynthia Zarin
Photography by Durston Saylor

142 **ENGLISH FINESSE ON FIFTH**
Classic Details Transform an Ordinary Manhattan Duplex
Interior Design by David Easton
Text by Annette Tapert
Photography by Durston Saylor

150 **CANYON ZEN**
A Film Director's Contemporary Vision for Los Angeles
Architectural Design by Winston Chappell
Landscape Design by John Greenlee
Text by Michael Frank
Photography by Mary E. Nichols

158 **SOUTHAMPTON SOPHISTICATE**
Sharp Style Animates the Residence of Princess Zarina of Malaysia
Architecture and Interior Design by Campion A. Platt
Text by Steven M. L. Aronson
Photography by Durston Saylor

168 **WELSH HOSPITALITY AT STANAGE CASTLE**
Family Traditions Polished and Preserved in the Singular Landscape of Wales
Text by Kate Corbett-Winder
Photography by Tim Beddow

174 **ABORIGINAL DREAM PAINTINGS**
Powerful Works from Australia's Indigenous Artists Attract Collector Interest
By Christopher Finch

180 **THIRTIES GLAMOUR FOR MANHATTAN**
Record Executive Clive Davis Augments His Penthouse Apartment with a Déco Note
Architecture by Mark Rios, AIA
Interior Design by Harry Schnaper
Text by Michael Frank
Photography by Scott Frances

188 **FRENCH SPIRIT ON THE HUDSON**
The Historic New York Estate of the Founders of Pierre Deux
Interior Design by Pierre LeVec and Pierre Moulin
Text by Susan Cheever
Photography by Marlene Wetherell

194 **WHITER SHADES OF PALE**
Imbuing a Town House in Washington, D.C., with Touches of Grace and Light
Interior Design by Thomas Pheasant
Text by Susan Sheehan
Photography by Gordon Beall

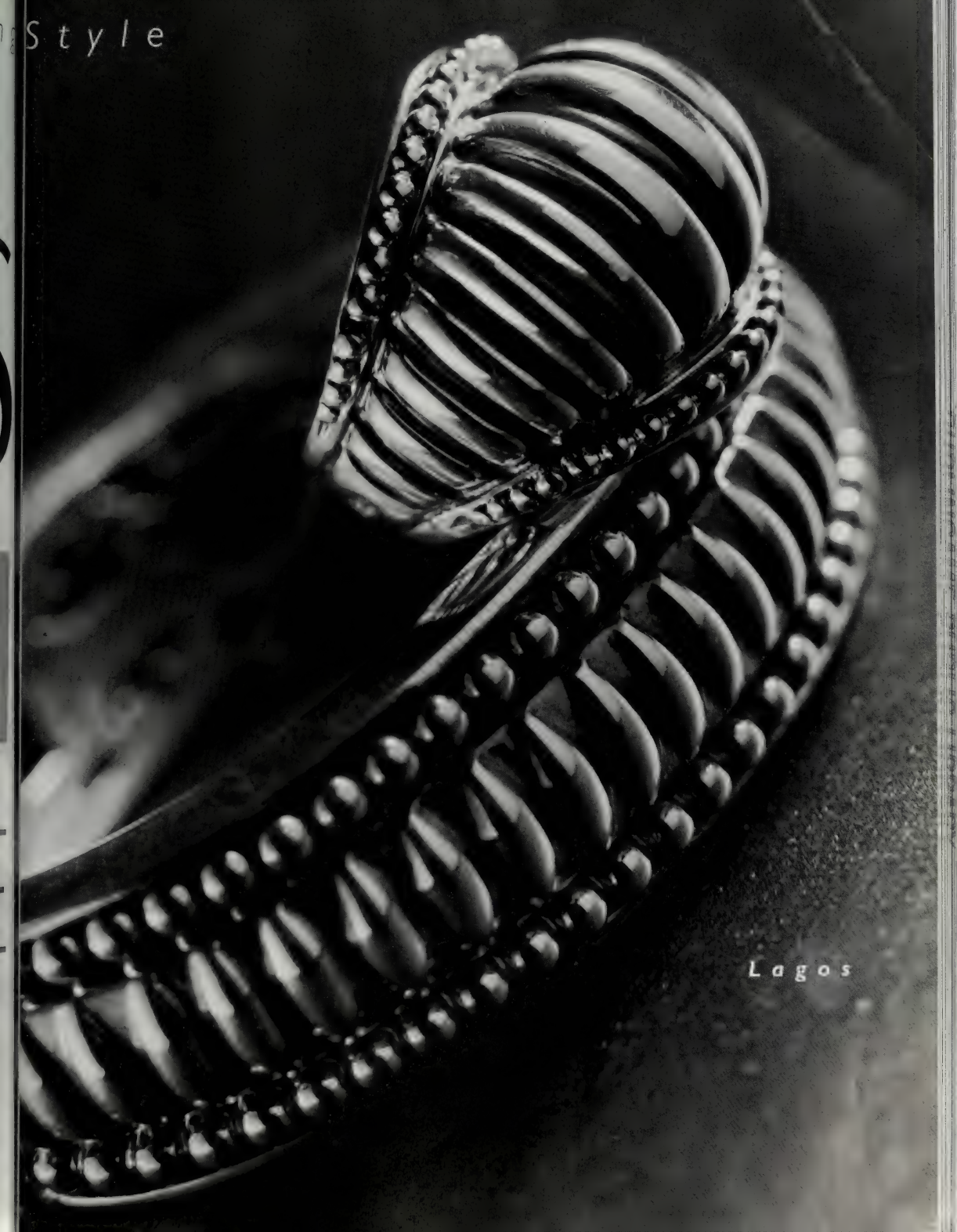
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Lagos

My Country, 1991,
by Kaine Kngwarreye.
Page 174.



JOHN BRASH FOTOGRAFIYA, MELBOURNE; COURTESY GALLERY GABRIELLE RIZZI

202 FLORIDA FREE FORM
A Concert of Angles and Planes for Jupiter
Architecture by Israel Callas Shortridge
Interior Design by Serge Robin
Text by Paul Goldberger
Photography by Steven Brooke

210 PARIS GRAND LUXE
Restoring an Eighteenth-Century Pied-à-Terre
Interior Design by Pierre-Hervé Walbaum
Text by Patricia McColl
Photography by Marina Faust

216 CALIFORNIA COLONIAL
A Montecito Residence Takes Its Inspiration from the East Coast Vernacular
Architecture by Don Nulty, AIA
Interior Design by John Cottrell
Landscape Architecture by Phil Shipley
Text by Irene Borger
Photography by Mary E. Nichols

DEPARTMENTS

26 LETTERS

28 CONTRIBUTORS

32 AD AT LARGE
Inside the Design World

48 GUEST SPEAKER: CZESLAW MILOSZ
My River

58 AD SHOPPING: A DENVER DIARY
Dena Kaye's Guide to Surprising Colorado Sources
Text by Dena Kaye
Photography by Dave Marlow

72 HOTELS: THE CLIVEDEN TOWN HOUSE
Carrying on the Astor Tradition in London
Text by Elizabeth Lambert
Photography by James Mortimer

82 AD TRAVELS: DISCOVERING LUNENBURG
Nova Scotia's World Heritage Site Preserved
Text by Brendan Gill
Photography by Brian Vanden Brink

96 GARDENING: JAMAICA KINCAID
On Seed Catalogues

102 HISTORIC ARCHITECTURE: THE WORLD MONUMENTS WATCH
Rescuing Endangered Structures and Landscapes Around the Globe
By Mildred F. Schmertz

116 AD AUTOS: DRIVING THE EV1
On the Road with General Motors' Electric Car
By Paul Goldberger

122 AD ELECTRONICA: ALTERNATE CURRENTS
New Choices in the Power Market
By Nicholas von Hoffman

128 AD ESTATES: EXTRAORDINARY PROPERTIES ON THE MARKET
Seattle, the Cotswolds, Laguna Beach...

229 TO THE TRADE
Design World Sources

232 AD DIRECTORY
A Listing of the Designers, Architects and Galleries Featured in This Issue

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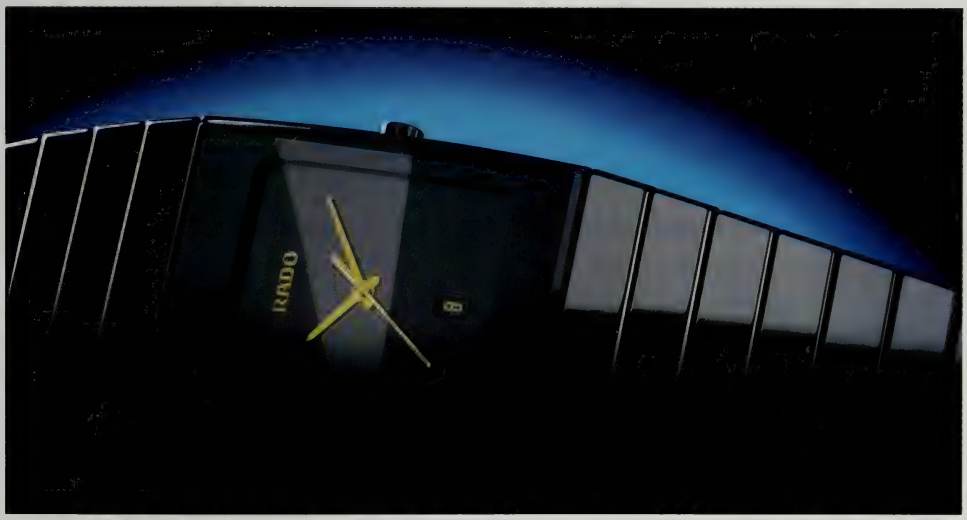
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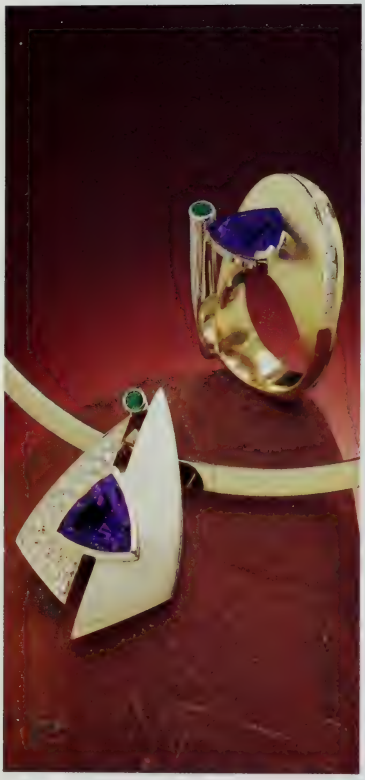
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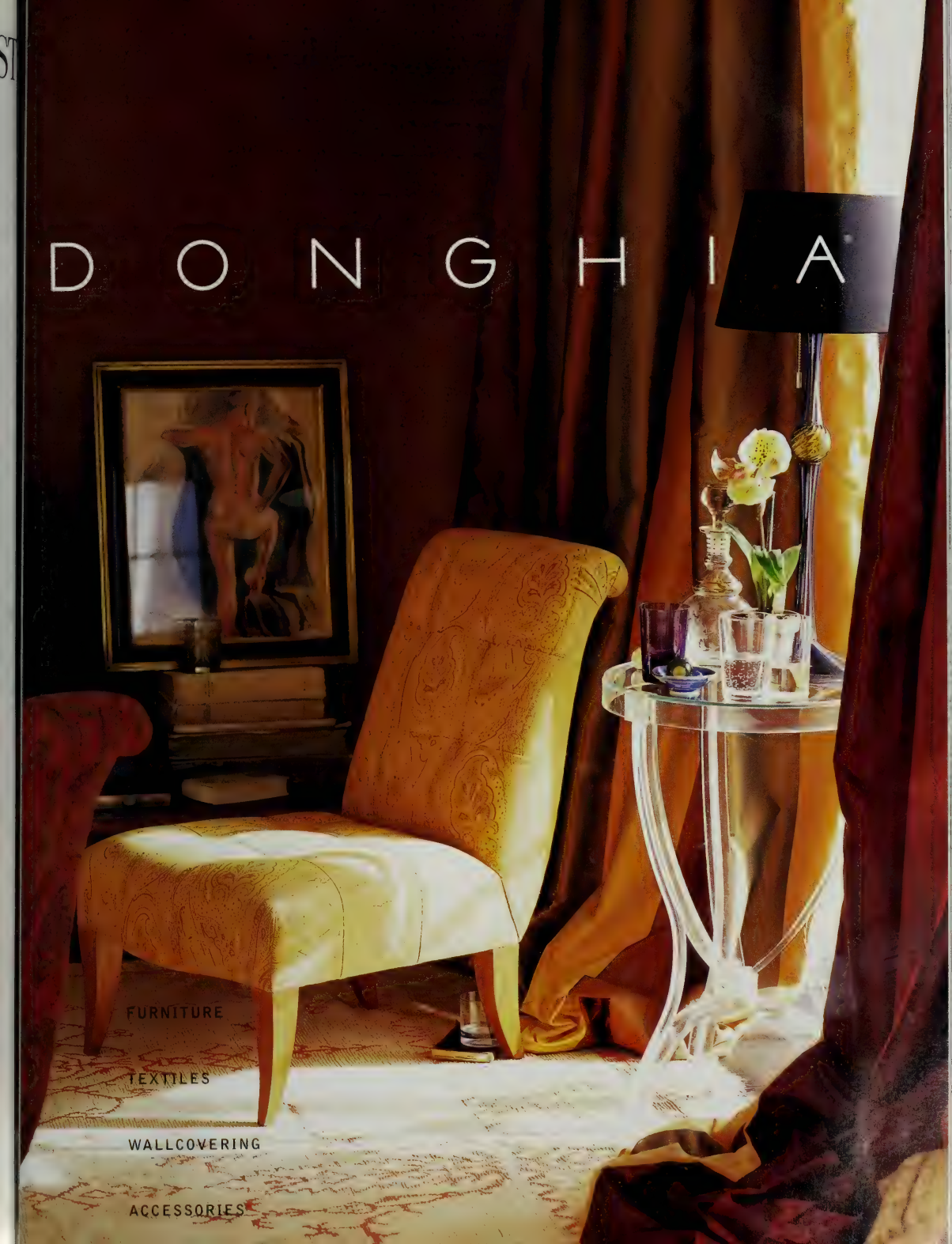
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"REMOVING ANTIQUES FROM TURKEY WITHOUT AUTHORIZATION CAN RESULT IN FINES."

Thank you for the January 1998 issue on exotic homes around the world. The piece on John Heaton's Rancho el Corozal ("In the Guatemalan Rain Forest") not only was fascinating in its text by Prince Michael of Greece and breathtaking in its photography by Michael Calderwood but conveyed the owner's deep sensitivity and concern for the local and regional natural environment and for the indigenous people who are his neighbors. Those with the means to build vacation houses and retreats in still-natural environments would do well to follow Heaton's example.

WALTER R. DOMINGUEZ
LOS ANGELES, CALIFORNIA

The house designed by Myron Goldfinger on Anguilla ("Caribbean Modernism," January) is an absolute delight. It has symmetry, beauty and grace. I almost expect it to set sail, yet it is firmly and sensitively anchored in its environment.

JACKIE ERRERA
WOODBRIDGE, CONNECTICUT

I do not understand what keeps snakes out of the open-to-the-air houses seen in your January issue. The houses are beautiful, but I could not stay in one for a minute.

JOYCE SEIP
SIGOURNEY, IOWA

As one who lived in Turkey many years ago and returned frequently to enjoy the wonderful culture of the country, not to mention the extraordinary antiques shopping, I thoroughly enjoyed the story with Mica Ertegun ("AD Shopping: Inside Istanbul," January). But Sinan, the Ottoman architect of the sixteenth century, probably rolled over in his grave when he saw that you labeled his magnificent Suleymaniye Mosque (page 32) the Hagia Sophia.

RAYMOND BRAGG
UPLAND, CALIFORNIA

As an American living in Turkey, I was very excited to see the article about antiques shopping in Istanbul. I was alarmed, though, that it failed to mention a very important fact: It is illegal to remove items over one hundred years old from Turkey. Just because a dealer will sell an object does not mean that it can be taken out of the country. A shopper who has any doubt about the age of an item should have it inspected at a museum and obtain a document certifying that it can be taken through customs. Removing antiques from Turkey without authorization can result in fines and even jail. The article also mentions Meissen and silver water pipes. Regardless of how old or decorative they are, these are considered drug paraphernalia by the American government and cannot be brought into the States.

LAURA MOORMANN
IZMIR, TURKEY

I was indeed saddened to learn that your contributing writer Brendan Gill passed away on December 27, 1997. I thoroughly enjoyed reading his articles in *Architectural Digest* over the years. Mr. Gill lived in the town of Norfolk, which is very close to my property in Salisbury, Connecticut. He certainly left his mark in the northwestern part of the state and will surely be missed.

PATRICIA MEDVECKY
WEST REDDING, CONNECTICUT

I recently came across your magazine here in Exeter, England. I was pleased to see your coverage of good examples of modern architecture. The quality of the photography is excellent and very informative. However, as a designer, I would appreciate in the future the inclusion of some plans and sections to accompany your photographs of modernist interiors.

WILL GOODALL
EXETER, ENGLAND

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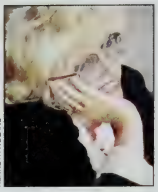
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As you'll see in next month's special issue on American country houses, "country" doesn't necessarily mean quilts and gingham anymore. Designers and clients are moving beyond country clichés, creating rooms whose common denominator is a relaxed, sophisticated style. In Mississippi, Vicente Wolf fashioned cool, clean interiors for a historic Natchez house. In upstate New York, Thad Hayes combined classic elements with a contemporary eye in a house by Jaquelin Robertson. In Michigan, Stanley Tigerman put a surprising architectural spin on a complex of traditional farm buildings. We also feature Robert Bray's best shopping sources in Sag Harbor, and Pulitzer Prize–winning reporter Neil Sheehan's piece on his West Virginia cabin. In short, the June issue presents something rare and refreshing—a new picture of what American country means today.

Paige Rense
Editor-in-Chief

Steven M. L. Aronson, an *Architectural Digest* contributing writer, is the author of *Hype* and the coauthor of *Savage Grace*. He is currently writing *Class Act: The Life of Leland Hayward* for Doubleday.


COURTESY TIM BEDDOW

Tim Beddow is a London-based photographer who specializes in interiors and travel.

Irene Borger, a journalist and fiction writer, is the editor of *From a Burning House: The AIDS Project Los Angeles Writers Workshop Collection*. She is the artist-in-residence at AIDS Project Los Angeles and the program director for the CalArts/Alpert Award in the Arts.

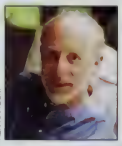
Susan Cheever, an *Architectural Digest* contributing writer, is the author of *Home Before Dark*, a book about her father, John Cheever, and *Treetops: A Family Memoir*, as well as five novels. Her memoir *Note Found in a Bottle* will be published next year by Simon & Schuster.

Kate Corbett-Winder's books include *More Dash Than Cash*, *Laura Ashley Living Rooms* and *The Barn Book*.

Christopher Finch is currently writing a book about the role played by women in the evolution of the New York art world.

Michael Frank is an *Architectural Digest* contributing writer. His short stories, essays and articles have appeared in *Antaeus*, *The Southwest Review*, *The New York Times* and the *Los Angeles Times*.

Brendan Gill was an *Architectural Digest* contributing writer. Excerpts from the numerous articles he wrote for the magazine over the past 20 years will appear in the July issue.


KEN NAHOUM

Paul Goldberger is an *Architectural Digest* contributing writer and a Pulitzer Prize–winning architecture critic.

Dena Kaye, a freelance journalist, lives in Aspen, Colorado.

Jamaica Kincaid is the author of *My Brother*, *Annie John*, *Lucy* and *The Autobiography of My Mother*. Her book of essays on gardening will be published next year by Farrar, Straus & Giroux.

Elizabeth Lambert is an *Architectural Digest* contributing writer who lives in London.

Patricia McColl, an *Architectural Digest* contributing writer based in Paris, has written about style for *The New York Times Magazine* and the *International Herald Tribune*.

Czeslaw Milosz, a poet, essayist and translator, won the Nobel Prize for Literature in 1980. His works, translated from Polish, include *The Collected Poems, 1931–1987*, *Facing the River*, *The Captive Mind* and *Visions from San Francisco Bay*.

Mildred F. Schmertz, an architect and journalist, is a former editor-in-chief of *Architectural Record*. She has served as a member of the New York City Landmarks Preservation Commission.


PETER FREED

Susan Sheehan, an *Architectural Digest* contributing writer, is the author of seven books, including the Pulitzer Prize–winning *Is There No Place on Earth for Me?*

Annette Tapert, the author of *The Power of Style* and *Objects by Architects*, is an *Architectural Digest* contributing writer.

Nicholas von Hoffman, an *Architectural Digest* contributing writer, has written for *The New Republic* and *The New Yorker*. Among his many books are *Make-Believe Presidents* and *Capitalist Fools*.

Cynthia Zarin's most recent collection of poetry, *Fire Lyric*, was published by Knopf.

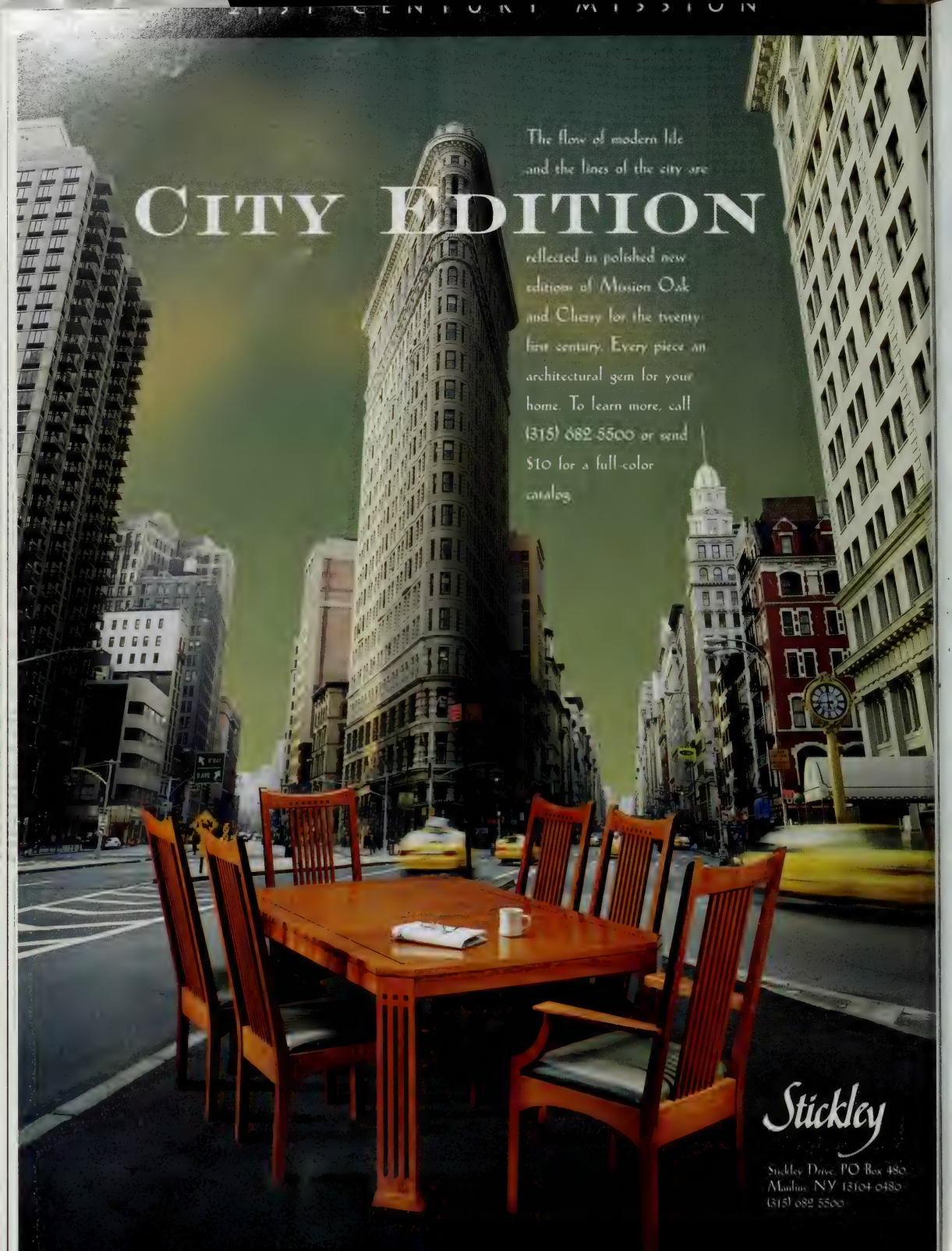
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Ziegler–Sultanabad, 16'8" x 11'8" (5.08m x 3.56m), Western Persia, Circa 1890.

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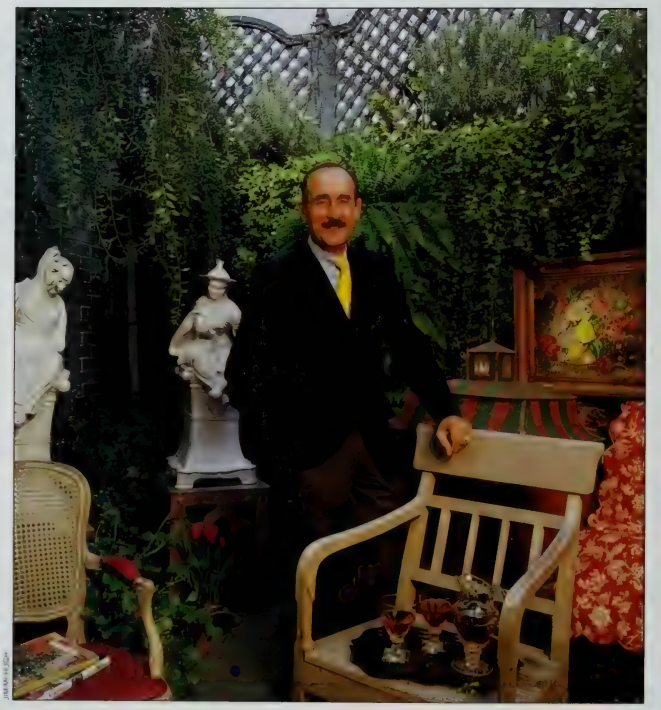
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PENNINO'S L.A. PICK

Larchmont Village is such a charming place to shop, and **Hollyhock** always has the unusual accessory or small piece of furniture," says **Frank Pennino** of the Los Angeles neighborhood store opened ten years ago by interior designer Suzanne Rheinstein and run by Joseph Nye. Pennino's latest purchase was anything but small—it was the 19th-century Anglo-Indian rosewood bed for Sting and Trudie Styler's Malibu house (*AD*, Nov. 1997). "I'd always admired that bed, and when we were looking for Sting, luckily it was available." Pennino likes Rheinstein's garden furniture (made by Munder-Skiles) and William Yeoward crystal, and he's bought her painted cachepots and silver. Hollyhock, 214 N. Larchmont Blvd., Los Angeles, CA 90004; 213/931-3400.



Frank Pennino with a Munder-Skiles chair, William Yeoward crystal, a Louis XV fauteuil and mandarin figures at Hollyhock in Los Angeles

Circa 1800 Paris porcelain vases, below left, and one of a pair of Charles X méridiennes, below, from N. Ikodinovic in Brussels



ANTIQUES IN BRUSSELS

His shop in Brussels is too small a space to show the major ensembles of furniture he acquires from estates, so **N. Ikodinovic** displays them at Europe's antiques fairs, such as the one in Maastricht, Netherlands. The multilingual Ikodinovic has garnered an American clientele, including antiques dealers A La Vieille Russie and Hirschl & Adler and some interior designers, for his furniture, porcelain and glassware from the Directoire and Empire eras as well as Regency and Russian Empire pieces. "I'm fascinated by the periods in which the craftsmanship was impeccable." Among Ikodinovic's offerings are a pair of Charles X méridiennes, a burl ash games table and ca. 1800 Paris porcelain vases. N. Ikodinovic & Co., 37 rue J. Stevens, 1000 Brussels, 32-2-514-0477.



SERGE ANTON

continued on page 36

Cartier



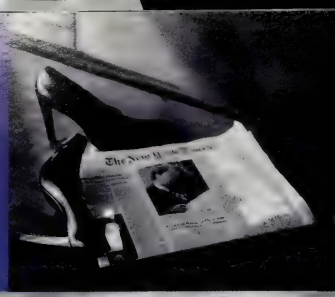
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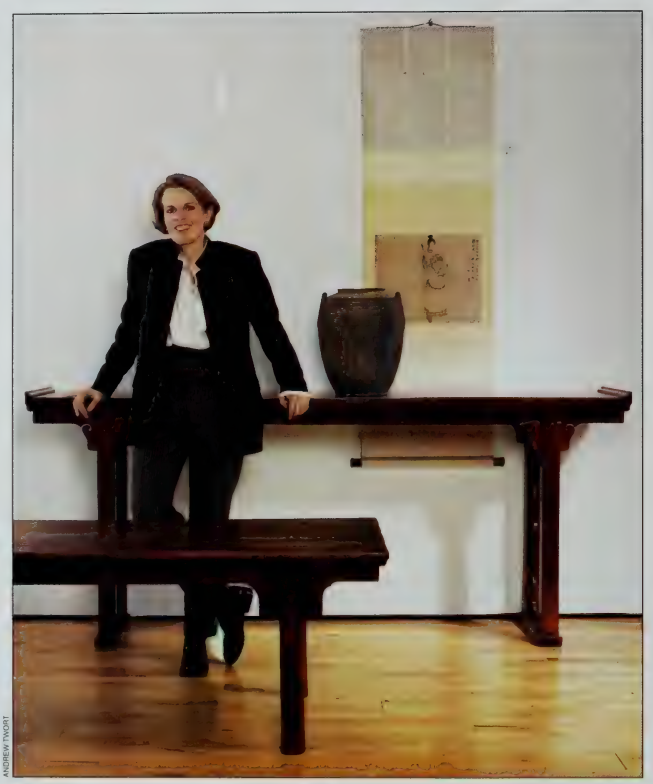
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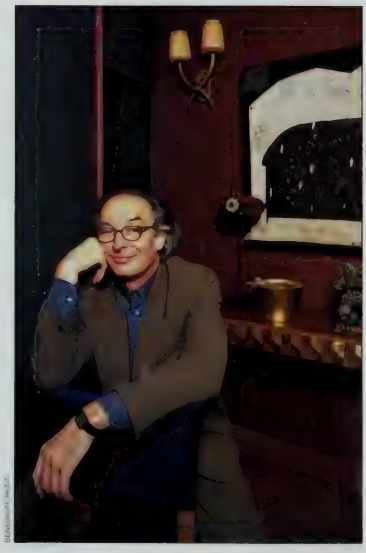
ANDREW TYCKT

Architect Annabelle Selldorf, right, leaning against a *huanghuali* side table with a removable top, at Nicholas Grindley's shop in London

Philippe Parent, below, at his new shop in Paris; a sycamore dining suite, below right, complemented by Anya Larkin's *faux-marbre* wallcovering

CHINESE PENCHANT

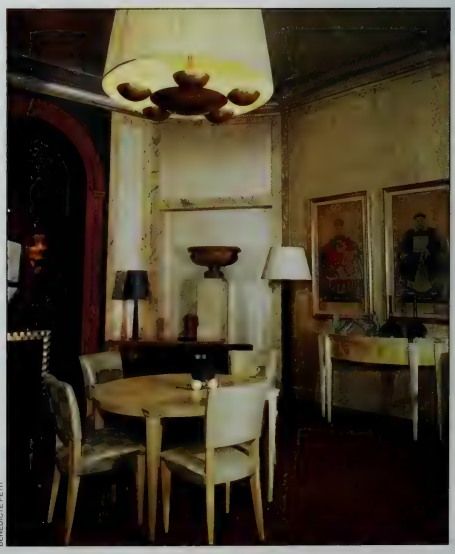
Chinese furniture is architectural, elegant and works very well in the interiors I do," says architect **Annabelle Selldorf** (*AD*, Mar. 1997), whose favorite source for Ming chairs and tables is **Nicholas Grindley** in London. "The quality of Nicholas's pieces is incredible," she says. "He teaches you about Chinese furniture." Grindley is so passionate about furniture, in fact, that he often helps place a piece. "He has a good eye for space," Selldorf adds. "My taste runs to plain forms," says Grindley, who deals mostly in 16th- and 17th-century Chinese furnishings. He recently reacquired a collection that he had sold a decade ago, including two rare *huanghuali* daybeds, a pair of late-Ming *huanghuali* benches and lacquered boxes from south China. By appointment. Nicholas Grindley, 13 Old Burlington St., London W1X 1LA; 44-171-437-5449.



BENEDICTE PETIT

NEW IN PARIS

Philippe Parent is a sort of jack-of-all-trades in the Paris design world—a showroom owner, a creator of opera sets, a designer of art exhibits, shops and residences and a furniture maker. Parent recently opened a shop a few doors from his showroom on the rue de Bourgogne. "The showroom carries wallcoverings, fabrics and lighting from major American companies. At the new shop, we present ambience—my view of interior design." Parent likens his work, such as a sycamore dining suite and a gilt console with a carved apron, to 1940s design. Philippe Parent Studio, 45 rue de Bourgogne, 75007 Paris; 33-1-45-51-15-85.



BENEDICTE PETIT

continued on page 40

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BENEDICTE PETIT

GENEVA TREASURES

Although **Françoise de Pfyffer** (left) has her own shop in Geneva, Switzerland, she often stops by **Atrium** to look for unusual antiques, Austrian glass and linens. Housed in an 18th-century building overlooking Geneva's old town, Atrium is a shop for all seasons. On the first floor are overscale chandeliers and bulb-filled Medici vases. Downstairs the mood is summery, with three vaulted rooms of garden furniture, terra-cotta pots, topiaries, statues and fountains, while upstairs (left) there are carpets, fabrics, glassware, Alpine-style furnishings and kilim-covered pillows. Atrium, 16 rue des Granges–4 rue Henry-Fazy, 1204 Geneva; 41-22-781-18-26.

FOR THE GARDEN

In May, New York–based interior designer **Mariette Himes Gomez** is featuring wood and metal garden furniture in her newly expanded showroom. "I'm trying to get more interesting outdoor furniture from Europe," she says. "For spring, everybody wants to look at light things." The Veranda bench, with a slatted back and arms, is available in white, and English furniture designer Mathew Eden has created a reeded chair and table that he based on Regency examples. While there's an emphasis on white among the wood and metal benches, small tables and chairs, there are also accent pieces, such as Eden's chaiselike Sun chair, which comes in what Gomez calls "National Trust green," referring to the British organization that administers historic properties. Then there's a small black metal table with two shelves, each with a scalloped apron, inspired by a 1950s French design, and a companion set of nesting tables in black metal with glass tops. Gomez Associates, 506–504 E. 74th Street, New York, NY 10021; 212/288-6856.



COURTESY MARIETTE HIMES GOMEZ



JOHN LEI



JOHN LEI

From Mariette Himes Gomez, steel companion tables, left; Charles Edwards bench, above right; and garden tables

continued on page 44



FROM THE HEART. *Etoile platinum bangle bracelets. Pavé diamond, $12,250. Diamond, $4,500.*

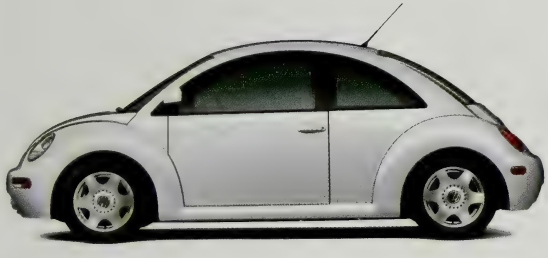


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CLODAGH ON DESIGN

Clodagh, the Irish-born New York designer, has opened a showroom and studio in a 19th-century loft building in lower Manhattan that was once home to Brooks Brothers. Located on the building's fourth floor and featuring exposed-brick walls, the space contains Clodagh's sofas, chairs and tables as well as revolving exhibitions by lighting and furniture designers and sculptors, such as Stomu Miyazaki, Gisela Stromeyer and David Maurice. "I wanted to create a salon for designers," she says. "We have a design lab to create models in every area—lighting and furniture—and on Thursday nights we have an open house for artists and licensees." Clodagh Design Works, 670 Broadway, New York, NY 10012; 212/780-5300.



JOHN LEI



DANIEL AUBRY

Clodagh, left, with wrought iron candelabra at her Manhattan studio/showroom; Stomu Miyazaki's paper lamp, above



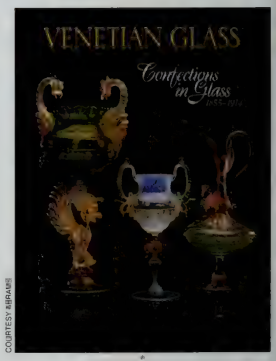
Minos lamp with ostrich base at Conil

GRECIAN ECHOES

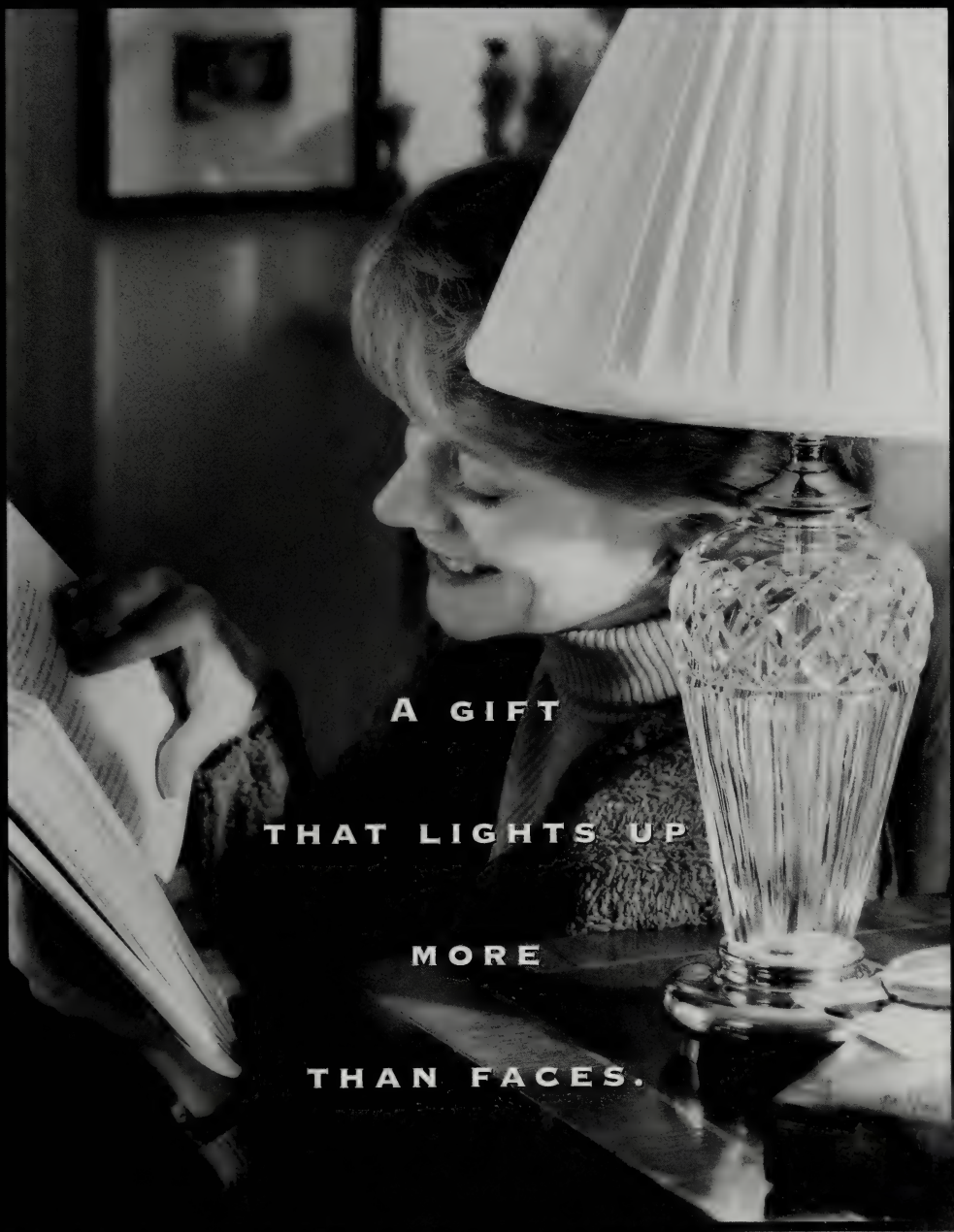
The Greek islands have inspired a series of lamps made by French designer Monique Conil and her son, Olivier, that are offered at their Paris antiques shop, **Conil**. "The designs evoke the influence of classical principles on our creations, and they remind us of our Mediterranean origins," says Monique Conil. The circular forms of their Cyclades lamps, for example, reflect the Greek archipelago's curving shape. They are crafted, as are all their lamps, at the workshop on the premises. The Conils are particularly fond of leather, and the shop carries furnishings by Jacques Adnet, Paul Dupré-Lafon, Jacques Quinet and others. Conil, 1 rue de Varenne, 75007 Paris; 33-1-45-49-19-85.

DESIGNED FOR READING

Sheldon Barr's ***Venetian Glass*** (Abrams, $39.95) showcases the magnificently colored trophies of collector Marjorie Reed Gordon and others ... ***Arts and Crafts Gardens*** (Rizzoli, $35) presents Martin Charles's photographs of historic British gardens ... Commemorating the 100th anniversary of Henry Moore's birth, ***A Monumental Vision: The Sculpture of Henry Moore*** (Stewart, Tabori & Chang, $55) is a comprehensive record of the sculptor's work by John Hedgecoe ... ***Jim Jennings Architecture: 10 Projects/10 Years*** (William Stout, $35) includes drawings and photographs of mostly Bay Area projects by the architect ... Architectural historian Alice T. Friedman writes about several women who commissioned avant-garde architects to design houses for them in ***Women and the Making of the Modern House*** (Abrams, $39.95) ... ***Alvar Aalto in His Own Words*** (Rizzoli, $60) features the Finnish architect's newly translated writings on architecture, design and urban planning. □



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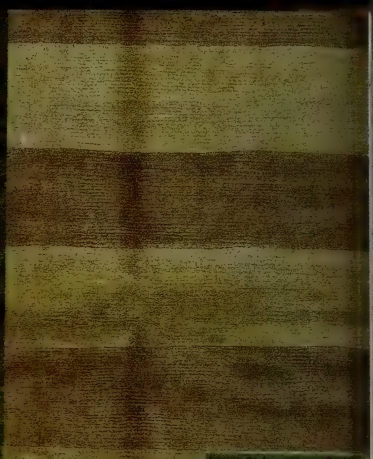
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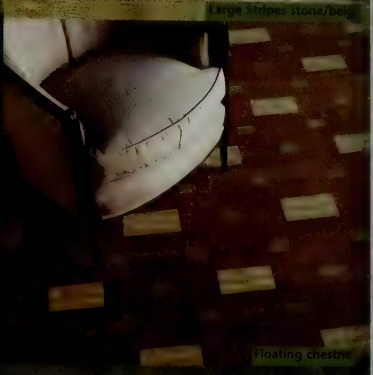
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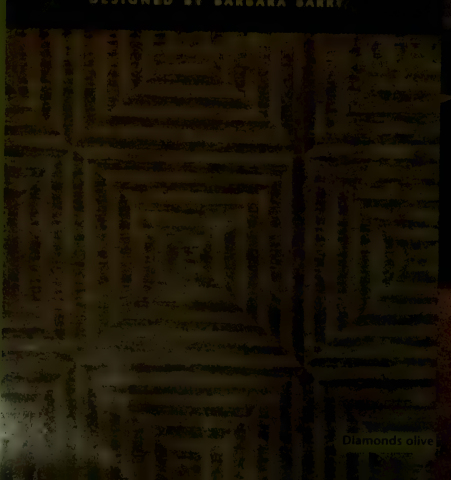
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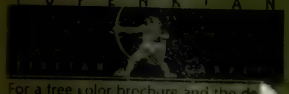
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MY RIVER



ANDRZEJ MILOSZ

Nobel laureate Czeslaw Milosz, who divides his time between California and Poland, stands by the river of the Issa Valley in Lithuania, where he was born. His return to Lithuania after 52 years is the subject of his poetry collection *Facing the River*.

Between the ages of seven and ten I lived in perfect happiness on the farm of my grandparents in Lithuania. The localities of our valley are mentioned for the first time around 1350 by the chronicles of the Teutonic Knights, who invaded the region while fighting my still-pagan ancestors. My grandparents' farm, where I was born, had belonged to my mother's family for several centuries, during which its landscape gradually changed, and I now know that I should be especially grateful to my great-grandfather, who, on a grassy slope descending to the river, planted many trees, creating a grovelike park. And he established orchards, two by the house, the third a little farther, beyond the old white-walled granary. It was long ago, and huge oaks and lindens made my fairyland, while orchards allowed me to discover the taste of apples and pears of many species.

I do not know the date when a new house replaced the wooden one. Probably it was in the middle of the nineteenth century. The white walls hid not a brick structure but a wooden scaffolding covered with mortar. The inside was cool in summer and difficult to heat in winter by stoves that burned mostly birch logs. Many years later I found in Dutch paintings the images of interiors just like those in my childhood house.

I lived without yesterday or tomorrow, in the eternal present. This is, precisely, the definition of happiness. I ask myself whether I now mythologize that period of my life. We all build myths when speaking of the past, for a faithful reconstruction of fleeting moments is impossible. The question, however, remains: Why do some people speak of their childhoods as happy, others, as miserable? The extreme vividness and intensity of my experience forces me to believe in its authenticity. It was, I do not hesitate to say, an experience of enchantment with earth as a Paradise.

To tell about one's childhood usually is to tell about one's family, yet in this respect I must confess that for me adults resided in a hazy world, not my own. I was a lone child in a magic kingdom that I explored from early morning till dusk. My younger brother was then a baby, and I paid no attention to him, nor did I have any companions of my age. Thus I was a little Adam, running all day in a garden under trees that seemed to me even bigger than they were in reality, with my perceptions and fantasies unhampered by the sarcastic jeer of a demon.

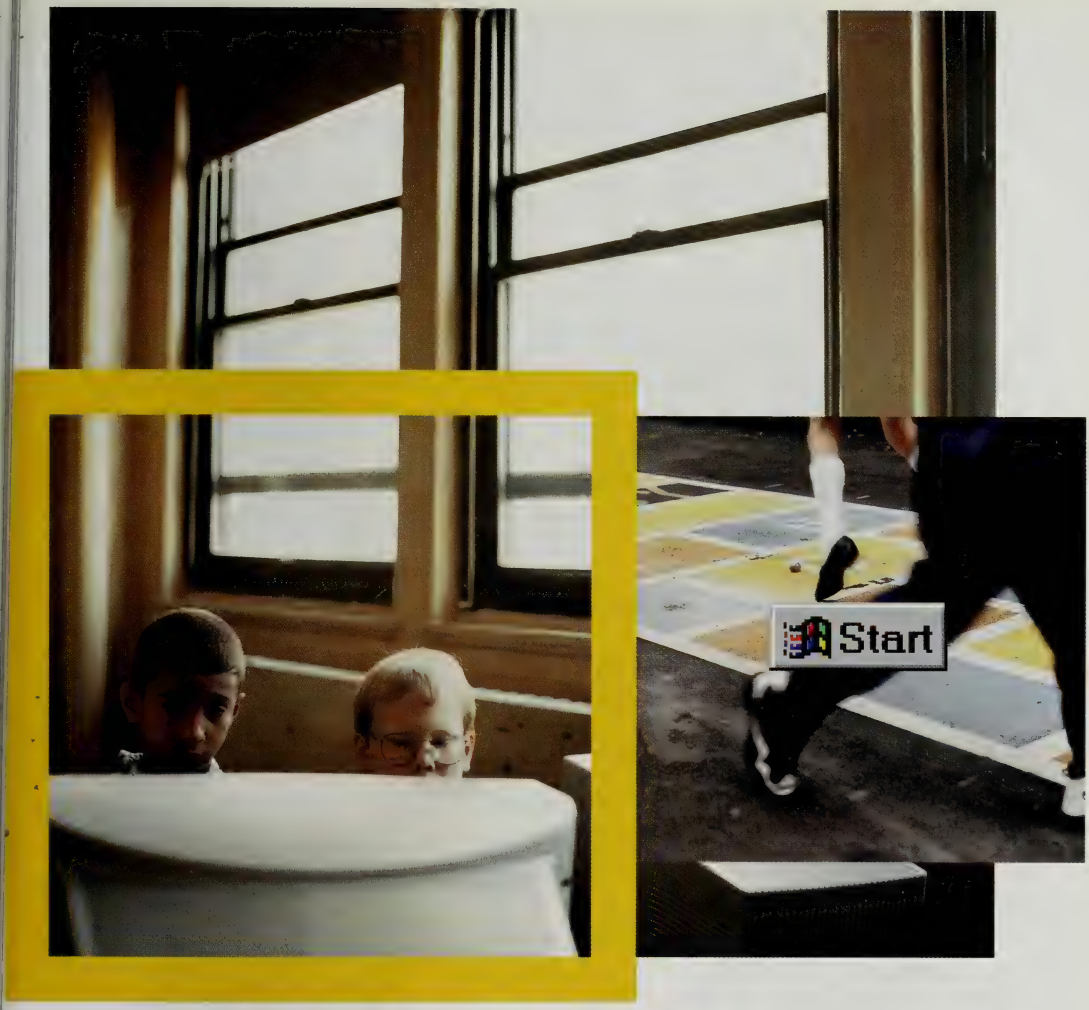
What seems strange to me today is that at the age of seven I had already lived a story of adventures that could have provided memories for a whole lifetime. There were travels in military trains through Russia during World War I, when my father, a civil engineer, was drafted to build bridges for the czarist army; there was the Bolshevik revolution, with its perquisitions, escapes, fears, which I lived through in a town on the Volga. All that must have somehow persisted in me, yet it did not bring more awareness; on the contrary, it receded, perhaps thanks to self-protection's peculiar mechanism. I remained innocent, which means that I had not formed any judgment on the cruelty of the world.

Particular events that would have sufficed to impose such a judgment did not coagulate into any whole; rather, each one existed in my mind separately. Neither did the routine of life on a farm, with its unavoidable knowledge of the pain and death of animals, affect me much. When fishing, I concentrated on the goal of my action—to catch a fish—and did not reflect on the worm squirming at the hook's end, or on the pain of a little perch that, a hook placed in its body through an incision in its skin, served as bait for a pike. And yet, who knows? Perhaps my future pessimism could be traced back to moments in my tender age, a pessimism reaching so far that as an adult I was to really value one philosopher only, the bitter Schopenhauer.

My happiness came, it seems, from, as William Blake would say, cleansing the gates of perception, in avidly seeing and hearing. A path in the shade of oaks led down to the river, and my river was never to abandon me throughout my life, wherever fate carried me, even during my years on the far shores of the Pacif-

continued on page 52

Happiness experienced in childhood does not pass without a trace: The memory dwells in our body.



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digitaria sanguinalis
(crabgrass)



ambrosia franseria
(ragweed)



taraxacum officinale
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antiquus pila tenisiae
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HONDA
Thinking.

CZESLAW MILOSZ

continued from page 48

ic. Its slow current allowed the growth of water lilies, and in certain places their pads covered the whole surface. Its banks, with their rim of calamus, were shaded by bushes and alder trees. I spent hours watching sunlight on water, movements of little water creatures and flights of dragonflies and... I am ready to call it daydreaming, yet it would not be correct, for this would suggest passivity, while my imagination was vividly active.

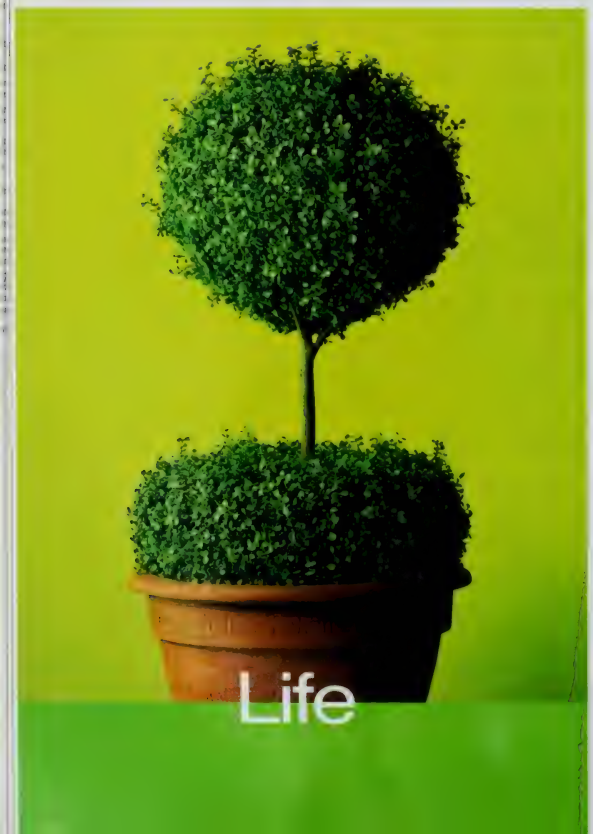
Thus as a child I was primarily a discoverer of the world, not as suffering but as beauty. The trees of the park, the orchards and the river founded a separate realm of intensified, radiant reality more true than anything situated outside.

We often become aware of the harshness of the world through struggle with others, frequently with other children. On the farm I had nobody to compete with, nobody who would try to submit me to his or her will. Of course I often cried, for instance, when my mother would force me to abandon my playing and sit down to the impossible task of learning how to write the letters of the alphabet. Yet it was not a real pressure—this ordinarily comes from our peers, as I later had the occasion to convince myself, when I went to school in town.

Happiness experienced in childhood does not pass without a trace: The memory of ecstasy dwells in our body and possesses a strong curative power. As a young man I was somber and tormented; I showed a considerable talent for gathering wounds and bruises. Perhaps this was simply my line of fate, yet time and place might have had something to do with my depressive predisposition. In the thirties the Central European–Baltic area carried in its air premonitions of the crimes to be perpetrated. To the east, in Soviet Russia, millions of "class enemies" were toiling and dying in the so-called corrective labor camps. I was twenty-two when neighboring Germany voted Hitler into the position of absolute ruler. A few years later the mass murder committed at his orders horrified humanity.

My religion and philosophy were marked by a dark vision, and I was inclined to believe that the universe was created as a result of a cosmic catastrophe, perhaps by Satan himself. Brought up a Roman Catholic, I felt the attraction of the old Manichaean heresy. It suited the time when, to use the expression of Emmanuel Lévinas, "God left in 1941." The poetry I wrote before the war and later in Nazi-occupied Poland would have been utterly without hope if not for my awareness of the beauty of the things of this earth, and that beauty was incomprehensible, as it coexisted with horror.

Many years later, at the age of eighty, I returned to the place of my birth and childhood. The landscape had changed, and probably those changes were more radical then any made there by man since the Middle Ages. Lithuania, an independent country before World War II, was occupied in 1940 by the Soviet





Union, and the collectivization of agriculture was enforced by the Communist government. Whole villages, with their houses, yards, barns, stables, gardens, were erased. In their place stretched the open space of huge fields cultivated by tractors. I stood at the edge of a plateau above my river's canyonlike valley and saw only a plain without a trace of the clumps of trees that once marked the emplacement of every village. Among the many definitions of Communism, perhaps one would be the most apt: enemy of orchards. For the disappearance of villages and the remodeling of the terrain necessitated cutting down the orchards once surrounding every house and hut. The idea of collective farming—grain factories instead of little peasant lots—was rational, but with a vengeance, and a similar vengeance lurking in practically every project of the planned economy brought about the downfall of the Soviet system.

Orchards under Communism had no chance, but in all fairness let us concede they are antique by their very nature. Only the passion of a gardener can delight in growing a great variety of trees, each producing a small crop of fruit whose taste pleases the gardener himself and a few connoisseurs. Market laws favor a few species that are easy to preserve and correspond to basic standards. In the orchards planted by my great-grandfather and renewed by his successors, I knew the kinds of apples and pears whose very names pronounced by me later sounded exotic.

I found myself in the spot, now marked by a clump of weeds, where the house once stood. It was taken apart in the fifties, and instead of a round lawn before it, a tangled forest of young trees, mostly maples, began, sloping down to the river. The lawn was nearly impassable, as the old paths had disappeared in the wild outgrowth. Here and there an aged oak or elm survived. The orchards were gone, just of their old age, to judge by the few dry stumps remaining. Everything here had been abandoned for years, and nobody seemed to make use of the land. In a haphazardly put together hut an old couple lived a squatters' life, and the only profit they drew from the estate was, I guess, the abundance of dry wood to feed their stove during the long northern winters.

I did not feel any regret, or anger, or even sadness. I was confronted not by the history of my century but by time itself. All the human beings who once walked here were dead, as were most of those anywhere on the earth born the same year as I. Granted the privilege of return, I was aware that it was only possible because a certain big empire had fallen, but what was most important at the moment was the tangible element of flowing time. I went down to my river. It had no lily pads and no calamus, and its reddish color confirmed the presence of chemical plants operated in its upper

continued on page 54



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GUEST SPEAKER

CZESLAW MILOSZ

continued from page 53

run. A lonely wild swan kept itself immobile in the middle of oily water, an incongruous sight, suggesting illness or the bird's suicidal intent.

The sky was clear, vegetation lush on that June day. I tried to grasp and name my feelings. My memory recognized the outline of hills on the other side of the river, the slope of the park, a meadow by the road, a dark shaded patch of greenery where once there was a pond. In spite of all the changes, the configuration of the terrain persisted, and it seemed to me I could have found my way even with closed eyes, for my feet would have carried me everywhere themselves.

Much was going on inside me, and I was stunned by the strength of that current for which no name seemed adequate. It was like waking up from a long dream and becoming again the person whom I have never ceased to be. Long life, narrow escapes, my two marriages, children, my failures and triumphs, all flickered as if telescoped into a film running at a great speed. No, this is not a proper description, for all that existed in a big lump separated from me, placed in its own dimension of the past, while I was recovering my continuity from myself as a child to myself as an old man.

In a world dominated by technology and mass mobility, most of us are first- or second-generation immigrants from the country to big cities. The theme of homeland, the whole nostalgic rhetoric of *patria* fed by literature since Odysseus journeyed to Ithaca, has been weakened if not forgotten. Returning to my river valley, I carried with me my heritage of these venerable clichés, already grown somewhat pale, and I was rather impervious to their sentimental appeal. Then something happened—and I must recognize that the myth of Ithaca stems from profound layers of human sensibility. I was looking at a meadow. Suddenly the realization came that during my years of wandering I had searched in vain for such a combination of leaves and flowers as was here and that I have been always yearning to return. Or, to be precise, I understood this after a huge wave of emotion had overwhelmed me, and the only name I can give it now would be—bliss. □


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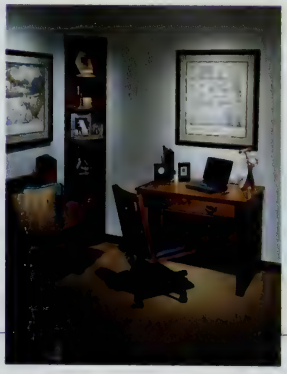
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DENA KAYE'S GUIDE TO SURPRISING COLORADO SOURCES

Text by Dena Kaye
Photography by Dave Marlow



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To the uninitiated, Denver's sophistication may come as a bit of a shock. It's often still branded a cow town with starry skies and wide-open spaces, where the best buys would probably be saddles or boots. While it's true that Denver has the biggest livestock show in the West, the city has arrived on the world stage. Colorado's capital boasts a hip, renovated downtown area called LoDo, a cool new baseball stadium and nifty restaurants and galleries.

So when I needed to fill the many and varied spaces of my new house in Colorado, I was not surprised to find that Denver was a candy store, with great furniture, accessories and rugs from around the world and lines from the best showrooms in Europe and New York.

My first stop was Eron Johnson Antiques. Johnson and his partner, Janice Woods, practice his mantra, "Without a sense of humor and bravery, a room looks like you ordered from a catalogue," in an 18,000-square-foot space in the newly happening area of North Broadway, minutes from the center of down-

continued on page 60



Above: Eron Johnson and his partner, Janice Woods, stand near a spool-work chair from Belgium. "The shop is full of the unexpected," says Kaye, seated on an Indonesian chest.

Above: A view of the Denver skyline from City Park. "The city is a treasure trove," says Dena Kaye. Below: Eron Johnson Antiques on North Broadway, downtown.



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LEFT: Herbert Bayer's *The Articulated Wall* is in front of the Denver Design Center. RIGHT: Kaye, with Steve Richards, tries out a sofa by Kisabeth Furniture at the Shanahan Collection.

continued from page 58

town. The building, a former car dealership, has warehouse ceilings, rough cement walls and exposed beams. The first floor has a variety of exuberant, out-of-the-ordinary chandeliers and is divided into haute couture furniture vignettes that demonstrate another Johnson credo, "Mix anything of quality; don't worry about style and period."



There's a salmon-colored Dutch cabinet flanked by a pair of upholstered Louis XIII side chairs next to an Indonesian carved tabletop on an iron base. Glass display cases hold small items such as snuffboxes and tea strainers. Even the most jaded treasure hunter would succumb to the "flea market" basement, with its piles of chests, chairs and doors. I spent hours just picking out doorknobs. A large rear garden teems with vintage iron gates, fountains and balconies. "I don't specialize in anything," Johnson says. "I love pieces that are over the top or very restrained and stiff upper lip."



LEFT: Oil lamps fill Antique Lighting from Alden's window in a circa 1910 building on South Broadway. FAR LEFT: Alden Johnson shows Kaye a circa 1905 bronze-mounted ceiling light.

Johnson started out in the business by repairing stained-glass windows, and today he maintains a full-scale restoration shop. He's particularly skillful at making antiques function today. I bought an old French butcher block that he had transformed by installing a copper sink in one half. "You don't need a houseful of pieces," he says, "just something that makes a statement."

The Shanahan Collection is a showroom in the Denver Design Center, located on South Broadway just down the street from Eron Johnson Antiques. It represents furniture and accessories makers and domestic and European fabric lines. In the middle of the showroom I found my dream sofa, an extradeep sectional with lots of throw pillows, made by Kisabeth Furniture. Kisabeth has a

continued on page 64


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LEFT: Antique fixtures such as door knockers and drapery tiebacks are displayed at Grandpa Snazzy's Hardware on South Broadway (far left). BELOW LEFT: Brass knobs line an old hotel mail sorter.



BELOW: Stuart-Buchanan's façade in LoDo, a renovated area of downtown. RIGHT: Quilts from Provence join an 1840 Bavarian painted armoire on the shop's ground floor.

continued from page 60

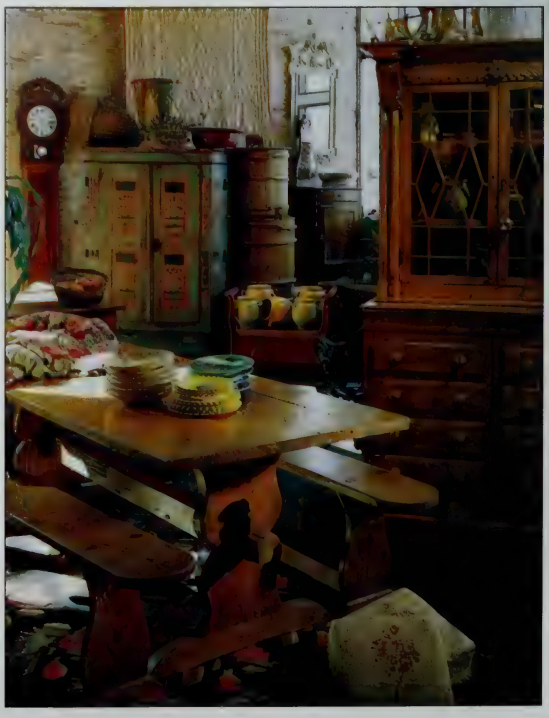
standard collection but will customize any piece. I also gravitated toward Shanahan's unusual tables. Perry Fuld, for example, designs tables —and lighting and hardware—out of various metals and uses acid-wash finishes to warm up their contemporary look.

The showroom's New Classics line was started by Sara Zook, a Denver designer who is married to Jack Shanahan. Unable to find pieces that worked with her clients' existing antiques, she began designing furniture that incorporates elements from classic styles such as Elizabethan and Queen Anne. Every piece is handcrafted.

"The line initially hit with the dining tables," says New Classics representative Steve Richards, "and evolved into seating and cabinets. Then we got into bedrooms, and now we've done entire libraries." The White House asked them to build the table for last June's Summit of the Eight conference, which took place in Denver. The thirteen-foot-diameter table was made of aspen and cherry. The firm uses beautiful

continued on page 66





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continued from page 64

woods, from pine to rosewood. (My dining table is maple.) "It's a very sensuous line," says Richards, who notes that people in the showroom often walk over to touch New Classics pieces.

Imagine a Christmas tree dressed to the nines with ornaments and lights. That celebratory aura brightens Antique Lighting from Alden—but in this tiny shop on South Broadway, the magic hangs from the ceiling. The fixtures include everything from Victorian oil lamps with lovely cranberry- or art-glass shades and lamps with milk-glass shades painted with flowers to plainer ones once used in kitchens and pantries.

Display cases hold Mission lamps and Victorian gas sconces. I bought a pair of brass Mission outdoor sconces that have their original patina. "I deal exclusively in American pieces from the Victorian era and the Arts and Crafts period prior to 1920—specifically in fixtures with original glass," says Alden Johnson, who does all the repair work and rewiring right in the store. "I don't go to auctions anymore because the lamps cost more than my selling price, so I buy from pickers, people who know antiques and like to travel," he adds. "Sometimes customers come in with things they've inherited and want to sell or fix."

continued on page 68





LEFT: The street entrance for the studios of Karl Arndt, who creates architectural elements and artwork from metal, and Joyce Pashel, a ceramist. BELOW: Pashel and Kaye hold an earthenware plate that is part of a series decorated with 24-karat gold.



MARTIN HOLMAN

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continued from page 66

He converts a lot of fixtures from gas to electricity and sometimes works on the gas/electric combinations found in Victorian homes.

Walk into Grandpa Snazzy's Hardware, on South Broadway just a few blocks from Antique Lighting from Alden, and you have to smile, first because of the name and then because it's a delightful hodgepodge. The store specializes in old hardware, but what catches your eye is what's hanging from the ceiling—a rubber chicken peering out of a chicken scale, a giant shoe used for floral arrangements in the 1920s, a carousel horse and a toy Dodge pedal car. "The car belongs to my grandson," says Berdie Hupper, who runs the store with her daughter Sue Gustafson. "He never played with it, so we thought, Well, we'll hang it up on the ceiling and it'll be there when he wants it." Gustafson, who named the shop after the famous radio show of the late 1930s and 1940s, says, "I think we're a merchandising nightmare because we don't have things at eye level, and some things aren't even for sale, like my mother's collection of antique shoes. But we've decorated the store to create a feeling, and it's proved successful." As her mother remarks, "You have to have some artifacts to kind of break the monotony."

Their antiques and collectibles emporium slowly turned into a hardware business when a demolition crew kept bringing pieces over on their way to the dump. Hupper just bought and stored the things in the basement. Eventually they acquired three hardware businesses for the stock, and today word of mouth turns up sources such as a man from Nebraska wanting to sell the hardware off his furniture. Most of the old hardware is American, and the new stock comes from seventy-two different lines. Cases with marble bases from a drugstore, candy cases and a lawyer's bookcase contain all types of doorknobs, glass drawer pulls, hinges and casters dating as far back as the late nineteenth century, as well as oddities like lion doorknobs from the former Conrad Hilton hotel in Chicago. I found wonderful old painted wood knobs for the laundry room. Today's trends? "We've stopped cleaning doorknobs," says Gustafson. "People today want that hundred-year-old look."

Stylish country furniture and accessories make up the inventory at Stuart-Buchanan, situated in LoDo. "Our furniture is utilitarian; it's not just to be looked at," says owner Suzanne Grant MacKenzie, whose great-grandfather and grandfather were antiques dealers and auctioneers. "It's comfortable, affordable furniture you live with and eat on—and you can spill on it." The large, airy ground floor, with its exposed-brick walls and generous windows, has a homey layout that invites one to meander and mull. The range of stock starts with Czechoslovakian pottery jugs and jumps to a Louis XV walnut buffet *à deux corps*. In between are a circa 1840s Danish chest of drawers with the original red paint and a Charles X satinwood armchair. The overflow of items like English West Country pine tables is housed downstairs.

MacKenzie bought the store in 1995, after the original owner, Stuart Hough, moved to France. "Stuart opened the store in 1978 and was among the first to import European furniture to the Denver area," says MacKenzie, who goes to Europe four times a year to select the inventory—mainly in Britain, France, Germany, the Netherlands and Sweden. "We've been able to contain our costs by buying at fairs and frequently bypassing the European wholesalers."

Karl Arndt, whose studio is in Denver's industrial warehouse district, not far from Coors Field stadium in LoDo, grew up around art and architecture. His mother was among the founders of the Denver Art Museum, and his family lived next door to Burnham Hoyt, a well-known regional architect who designed the Denver Public Library and Red Rocks Amphitheater. Arndt has never had any formal architectural training and says he works "in art and architectural metal." Initially attracted by the vast potential of metal, Arndt received his training from friends who were professional welders. "My skills

continued on page 70

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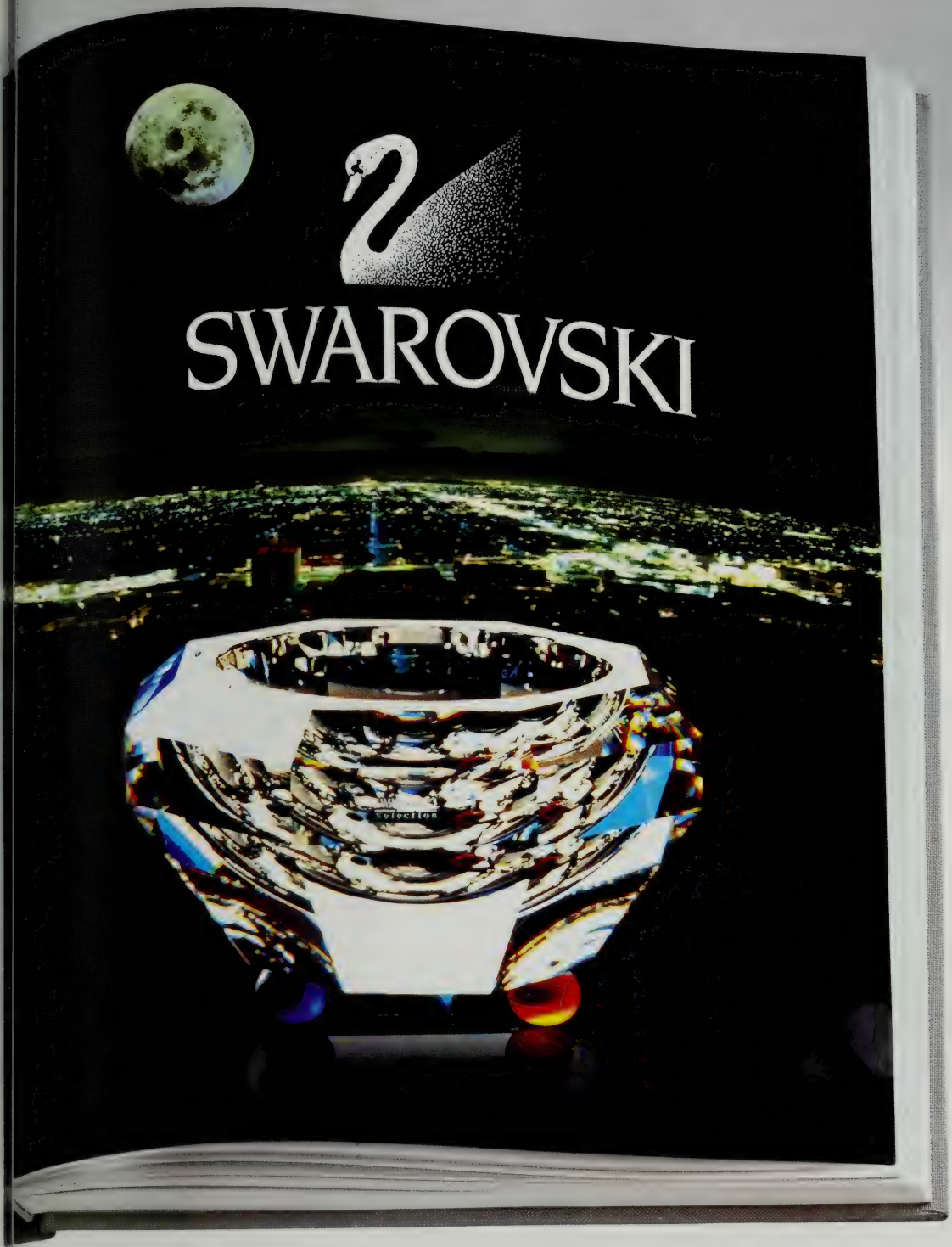
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CRYSTAL MOOD





A DENVER DIARY

continued from page 68

come from the industrial world, which provides a solid technical base," he says. His work extends from finding solutions for displaying art and creating armatures for galleries, museums and artists to making the hardware for the Patagonia store in Denver.

"The material dictates the design," says Arndt, who often uses woven wire that looks like fabric. "Wire in particular has an organic feel to it and can be anything from half-inch rods to threads finer than human hair." He has combined this mesh with lexan, an architectural plastic, to make shoji screens that divide space while maximizing light.

One course in clay turned Denver native Joyce Pashel, who shares the building with Arndt, from a sixth-grade teacher into a full-time potter. "I took the class just for fun," she says, "but the minute my hands touched that clay, I quit my teaching job, and I've been at it ever since." With her two black standard poodles, Sigmund and Pablo, by her side, Pashel crafts oversize plates, cups, platters, bowls and centerpieces in her light-drenched studio. I have the buffet plates with the twenty-four-karat-gold grape clusters. Her latest creations are whimsical pieces she calls wall sculptures. *Wallflower* is a flat, vase-shaped ceramic work that hangs on the wall and has a small receptacle for flowers.

"The work has been a process of one thing building on another," Pashel explains. "There's a shape I call *Alter Ego* because the ceramic figure is actually an outline of myself. The tray that sits at the waist is an element from the centerpieces, and it can also rest on the head. The piece represents goddess, abundance and womanhood." A great traveler—but a non-flier—she has sailed to Europe, and places like Italy and Turkey have influenced her work.

I'm a devoted traveler, too, searching in all corners—from dusty outdoor markets to friends' homes and soigné shops—for design ideas. The irony is that when I look around my house, I think of what so many people say: "I can't believe you got all these great things in Denver." □


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THE CLIVEDEN TOWN HOUSE
CARRYING ON THE ASTOR TRADITION IN LONDON

RIGHT: The Cliveden Town House in London's Knightsbridge district is the companion hotel to the one at Nancy Astor's former country house.



BELOW: Rupert Lord, who designed the hotel with Carole Roberts, eschewed a typical lobby and instead created the reception hall as an informal study.



Text by Elizabeth Lambert
Photography by James Mortimer

A COPY OF JOHN SINGER Sargent's portrait of Nancy Astor hangs in the hall. Landscapes of Cliveden line the drawing room. The Cliveden Town House is a hotel with a pedigree, an Astor pedigree. Nancy Astor never lived there, but as a London extension of the hotel that occupies the country house she made so famous (see *Architectural Digest*, August 1986), this too is gilded with the aura of the formidable "Virginian viscountess," the first female member of Parliament, the woman who commanded the quickest wit in Britain.

She and Waldorf were given the Astor family house as a wedding present, and there at Cliveden they gathered so many friends around their table—George Bernard Shaw, T. E. Lawrence, Franklin D. Roosevelt, Charlie Chaplin, two generations of royals—that things tended to get a little crowded. As Winston Churchill grumbled, "Thirty dishes served and no damn room to eat one." It was a lively scene, but even as she lived the legend, Nancy Astor could see that life in the great country houses would not continue. "After we're gone," she said to her niece, "that's it."

She was right. That *was* it. Cliveden was given to the National Trust, and fifty-six years later, the Astors reside there no longer. On the other hand, that wasn't entirely it. Cliveden has acquired a new identity as a hotel run with the intention that guests should feel so at home they wonder why they haven't been living like this all along.

Nancy Astor's grandson, William, the fourth viscount Astor, is on the board, so the family is still part of the great house. They all were concerned about one thing: what happened to guests when they left the remarkable attentions of Cliveden. "It seemed a pity," he says, "for them to drive away and be dropped off at a London hotel that, no matter how luxurious, would always be impersonal by comparison.

continued on page 74


VERSACE
ACCESSOIRES

THE CLIVEDEN TOWN HOUSE



RIGHT: The welcoming drawing room was laid out to resemble that of a private house. Landscapes of Cliveden hang above a conversation area.

continued from page 72

We wanted to be able to send them on to a family house in town as well."

Just as they were considering that very good idea, Nancy Astor's former house in St. James's Square came up for sale. A happy coincidence? "Well, yes and no," he says. "We thought about it but decided it could never have the right atmosphere. St. James's is all embassies and offices now, there's no feeling of the great private houses anymore. When I was a child growing up at Cliveden, our London house was on Upper Grosvenor Street, but that part of Mayfair has the same problem. It isn't really residential. What made sense was not to look for someplace where the Astor family had lived in the past but to find a place the younger generation would want to live today."

And where does the younger generation want to live today? Knightsbridge. There the houses may be more modest than what previous generations have known, but for all families there's a certain authenticity in that. The board found two late-nineteenth-century houses tucked in behind Sloane Square on a quiet street, with gardens where blackbirds sing and cherry trees bloom. The Cliveden Town House was under way.

The schedule was tight. Twenty-five new bedrooms and baths, a drawing room, a library and a reception hall to be done in six months, and the only specific request was, "Get it done on time." The project was divided between Rupert Lord, who teams up with his sister, Mikki, and Carole Roberts, who is based in Bath. Both had worked at Cliveden; there would be continuity.

Because of the acquisition of another building, there

continued on page 76



LEFT: Lord drew inspiration for the library from Edwardian smoking rooms, which had Turkish overtones. *Miss Mary Horneck* is by Sir Joshua Reynolds.


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THE CLIVEDEN TOWN HOUSE

continued from page 76

of books and chintz and fresh flowers, but they are more urbane. "A town house should be crisper than the country," says Rupert Lord. "It should be clear, calm, should sit back a bit. There are bedrooms at Cliveden with dark paneling, tartan and antlers—all that is wonderful to return to after a day in the fresh air, but London rooms need something more peaceful."

For the hall, the drawing room and the library, he took his cue from the 1890s architecture of the houses. "All that Arts and Crafts paneling would have been painted off-white," he explains, "so that decision was easy. Our main concern was to maintain the atmosphere of a private house. That meant no reception desk. Instead, the stair hall is designed as though it were Lord Astor's study."

Every detail combines to convince guests that they are at home. As the gloom of a wintry afternoon sets in, the footman lights the fires in every bedroom to welcome guests as they return. Tea is laid out in the drawing room and later replaced by an open bottle of champagne in the ice bucket. If guests prefer a different tipple, a member of the staff will know that and will ask if they would like their usual. The paintings on the wall are well chosen, like those of a private collection. Newspapers and magazines are on the table; the chairs are comfortable.

Those coming from Cliveden are given a map, drive straight to the town house, recognize familiar views of Cliveden on the walls and immediately relax. The intent is that guests should feel like insiders the minute they walk in the door. The staff watch out for arriving guests. They know them by name, know which room they are in and greet them with the key. Only one welcoming touch proved difficult to arrange: The former general manager, Michael Holiday, had long hoped to find a dog that would lie in a basket in the hall, get up to greet guests with a wag, then obediently return to the basket. "We couldn't find the right dog," he says.

It is an agreeable fiction, a hotel built on the notion of a London house for this generation of Astors and their friends. And how does the fiction hold up? Is it indeed where William and Annabel Astor could happily make themselves at home? "We could and we did," says Lady Astor, who is also known as Annabel Jones, a designer of jewelry and silver with a shop on Beauchamp Place. "During the worst months of decorating our own house, we lived here, and it was bliss. I would come back exhausted in the evening and go straight to that peaceful drawing room where the evening papers were laid out, the tea waiting. Now I have to make my own cup of tea when I get home. We would go to the country for the weekend and return to find our clothes cleaned, pressed and put back in our favorite room. And that service wasn't just for us. That's usual. Things quietly get done. Oh yes, I could certainly feel at home here."

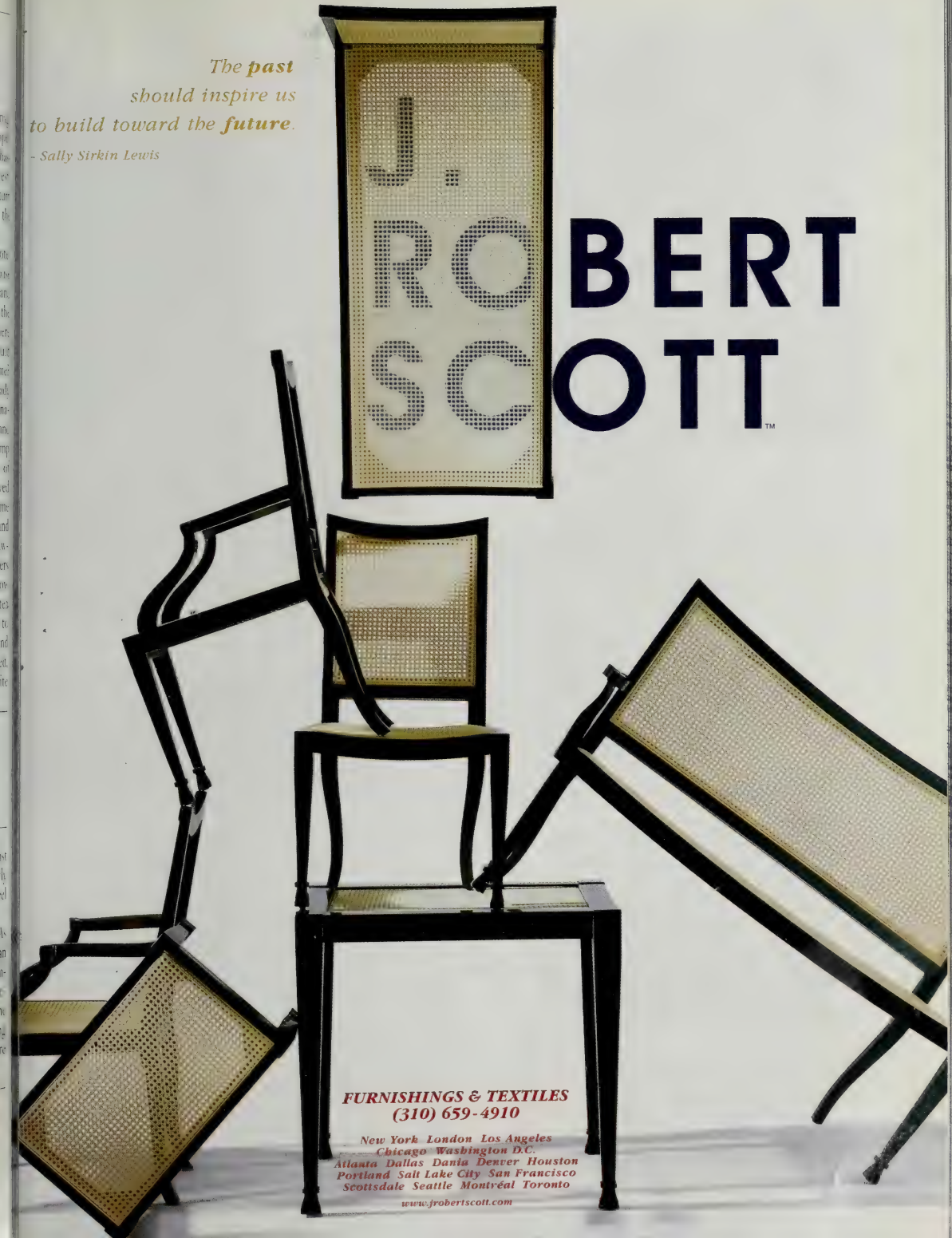
It is an agreeable fiction, a hotel built on the notion of a London house for this generation of Astors and their friends.

A sentiment echoed by many. As one guest puts it, "Most hotels can only give you a sense that you're comfortable while on your way to somewhere else. This one gives you the impression that you're not just passing through but that this is where you're meant to be." □

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DISCOVERING LUNENBURG

NOVA SCOTIA'S WORLD HERITAGE SITE PRESERVED



Text by Brendan Gill
Photography by Brian Vanden Brink

THE BUILDINGS THAT MAKE UP THE exceptionally pretty little seaport town of Lunenburg in southwestern Nova Scotia appear at first glance to be rushing pell-mell up the steep hill that rises from its ample harbor. This is, of course, an optical illusion. In point of fact, the buildings are remarkable for their steadfast immobility—they have been perched precisely where we find them for many generations, starting in the eighteenth century and reaching the peak of their modest, eccentric architectural glory in the prosperous fishing and shipbuilding days of the late nineteenth century.

Painted in every color of the rainbow and then some, many of the buildings display the celebrated Lunenburg "bump"—a bay window in a variety of unexpected configurations, bulging out over the façade of a house to provide more interior space and more light than ordinary, flat-faced houses dare hope to possess.

Why is this ingenious architectural novelty called a bump? If that question is put to a native Lunenburger, he replies with characteristic laconic composure, "Why not?" It is an admirable answer. The bumps are charming as well as practical, and the only wonder is that they

continued on page 86



TOP: The village of Lunenburg, Nova Scotia, was founded in 1753. It was added to UNESCO's World Heritage List in 1995 as "an outstanding example of a traditional human settlement."

ABOVE: European influences, such as mansard roofs—with the addition of bell-cast curves—mix with New England simplicity in the vernacular architecture of houses built in Old Town.

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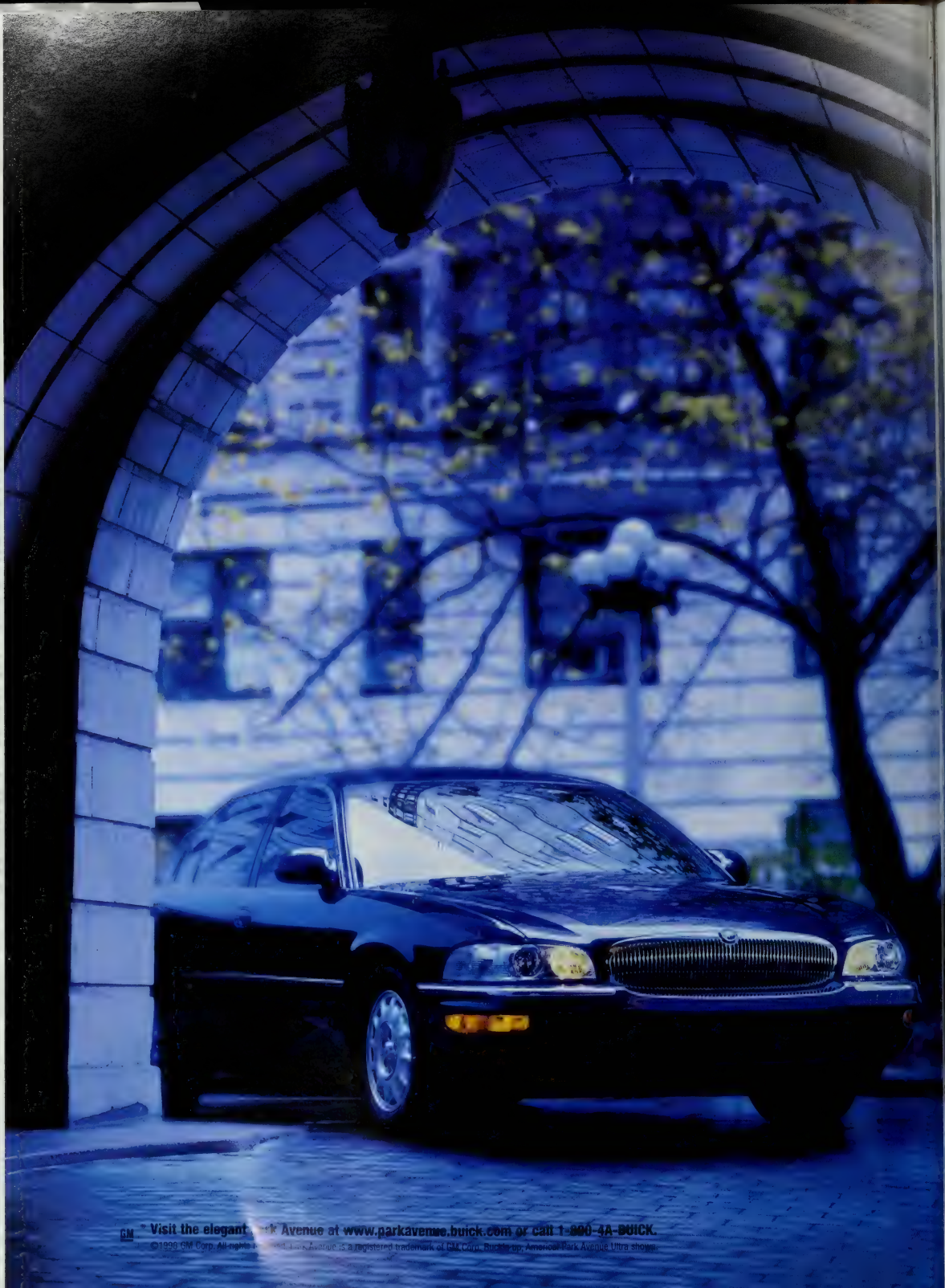


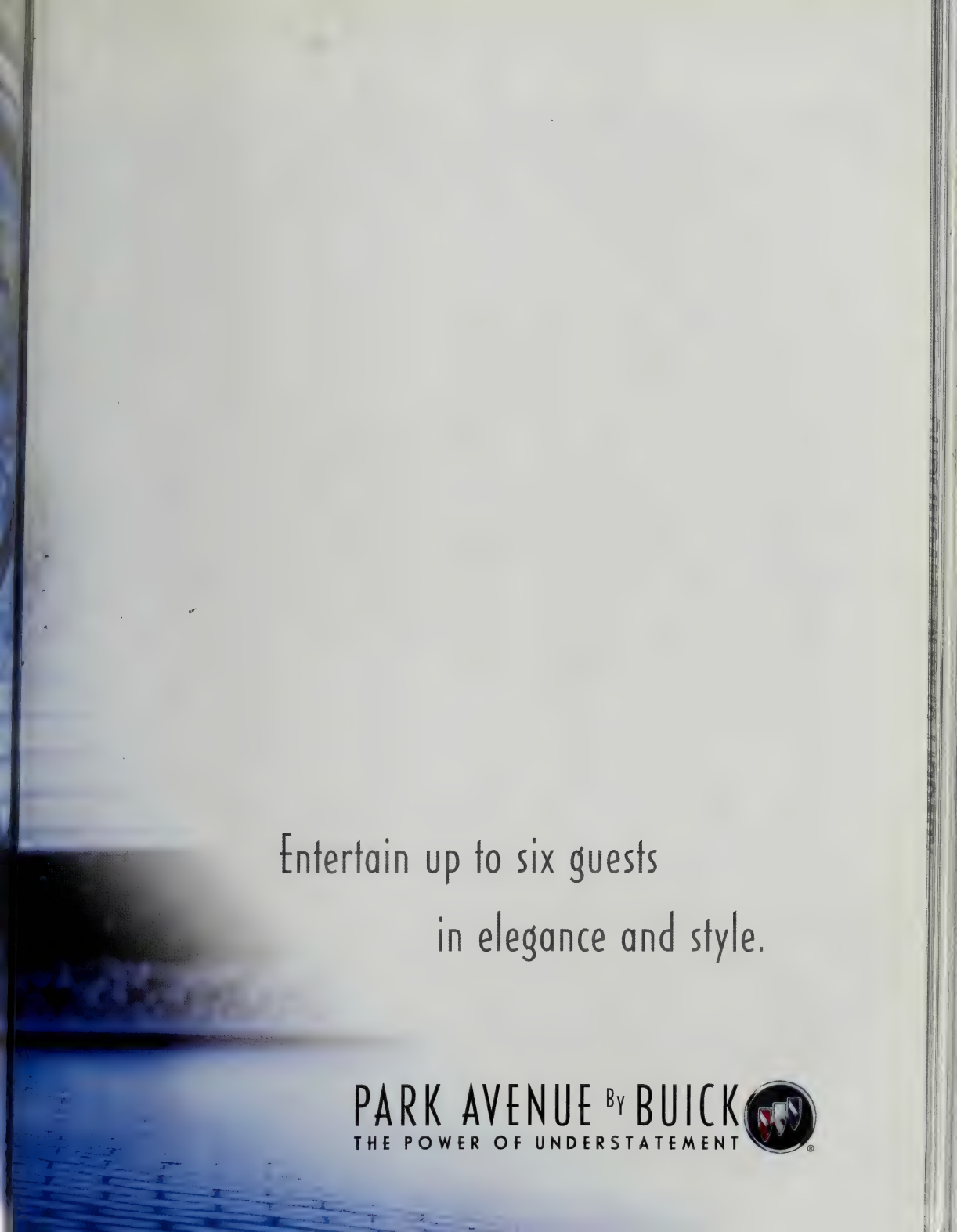
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DISCOVERING LUNENBURG





LEFT: The rectangular "bump" of a circa 1883 clapboard house is supported by four massive fan-embellished brackets. Details are colorfully painted to enhance the elaborate carving.

LEFT: Dormers and two versions of the Lunenburg "bump"—bay windows projecting from the façade—add interior space and light in a circa 1890 high-style house.

continued from page 82

haven't traveled well—that we don't find versions of them all over Nova Scotia and, indeed, elsewhere along the Canadian and New England coasts. Closely following the bump in popularity among local vernacular styles comes the mansard roof with a curving lower section, called the bell-cast. Some of the grander mansions in town have towers with two bell-cast roofs, one superimposed upon another, creating the effect of a Chinese pagoda that has happened to stray a long way from home.

In 1991 the Old Town of Lunenburg (one drives through New Town scarcely noticing that it is a town at all) was designated by the Historic Sites and Monuments Board of Canada as a National Historic Site, on the basis of the integrity of its colonial town plan, the cohesiveness and authenticity of its architecture and the continuity of its historical themes. Four years later Old Town won a place on UNESCO's World Heritage List as "an outstanding example of a traditional human settlement."

Vulnerable as Lunenburg may have become under the impact of change, the town has no intention of giving up the ghost. It manifests the truth of the often repeated saying that poverty is a friend of preservation. Within the narrow boundaries of Old Town stands a remarkable collection of Victorian dwellings and churches—the Anglican church of St. John, all dark wood and shining brass, being especially fine—and the reason that they survive largely unaltered is the slow, continuous loss of the town's original industries.

Two- and three-masted sailing schooners no longer slide down the ways (although in 1960 a replica of the HMS *Bounty*, featured in the movie *Mutiny on the Bounty*, was built in a local shipyard). Cod are no longer caught, dried, packed in barrels and shipped off to markets as distant as the West Indies. Even the momentary gust of prosperity that blew through Lunenburg in the 1920s, when the United States attempted the unlucky experiment of Prohibition and rum-running between Lunenburg and

continued on page 88



LEFT: Lunenburg Academy has been in use as a school since its opening in 1895. The late-Victorian wood-frame structure is one of the last examples of its kind in Canada.

clarence house

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DISCOVERING LUNENBURG

BELOW: St. John's Anglican Church was built in 1763. Its design evolved from a simple New England meetinghouse style into what has come to be known as Carpenter Gothic.



RIGHT: With its steep gable and short overhang, a one-and-a-half-story clapboard house resembles a Cape Cod cottage. Bracketed corner boards add support.



continued from page 86

New York became a risky but highly profitable local specialty, is remembered only by old-timers, whose recollections tend to expand with age.

Today a chief industry of Lunenburg is tourists. In summertime visitors by the thousands fill the local inns, restaurants and bed-and-breakfasts, most of which were previously private residences and retain their cozy pleasingness. A major attraction, and rightly so, is the first-rate Fisheries Museum of the Atlantic, fashioned with great skill out of dockside storage sheds and what had once been an immense icehouse. (Before the days of mechanical refrigeration, natural ice was an important local product, indispensable to the fishing trade.) On display in the aquarium section is an obese, indolent lobster, fifty years old and looking not a day less.





LEFT: Docked at the wharf of the Fisheries Museum of the Atlantic is the *Theresa E. Connor*—the last salt banker sailing out of Lunenburg. Tourism is now outpacing the seagoing industries.

Summer is the busy, moneymaking time. In winter the permanent popula-

continued on page 90

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JAMAICA KINCAID
ON SEED CATALOGUES



PETER FREED

Jamaica Kincaid, the author of *Lucy*, *The Autobiography of My Mother* and *My Brother*, lives in Vermont. Her book of essays on gardening is due out next year.

IT WAS A DAY IN LATE OCTOBER AND I had two thousand dollars' worth of heirloom bulbs to place in the ground (the daffodils Empress of Ireland, Beersheba, Beryl, *Telamonius plenus*, Queen of the North; the tulips Mrs. John T. Scheepers, Queen of Night, *Tulipa clusiana*, *T. turkestanica*; the iris *bucharica*) when almost one foot of snow fell on the ground. I do not like winter or anything that represents it: snow, the bare branches of trees, the earth seeming to hold its breath. But winter brings snow and snow will occupy all the spaces you know, the space above the ground, the space below the ground, and if you try to turn inward, as long as it is in front of you, it will occupy that space too. For me, to look at a landscape covered with this substance is to look at despair, and I cannot find anything in the history of human beings to make me feel that my own view is solely personal, influenced by the fact I grew up on an island in a climate that is tropical, and I therefore am prejudiced. All I see, when I look at the history of human beings, is that all people who find themselves living with this substance, snow, and the stilled landscape that comes with it, go south or long for the warmth that comes from living in the Southern Hemisphere. I feel that I can state this with some certainty only after helping my son make a map of the travels of Erik the Red and Lucky Leif Eriksson. This is the evidence I have for my feelings, but my own history contradicts this: I come from south (far south, I come from the West Indies) of where I now live, and I love the event called spring and accept that it comes after winter and that it cannot come without winter.

The snow so early did not go away; the snow stayed and the air grew colder and so winter started in mid-autumn. I began to complain and make a big fuss about this, but when I took a look at a pathetic journal of the climate that I keep and make entries in from time to time, I see that each year I say the same thing; winter always starts at about the same time (mid-autumn), and I always feel that this is unusual, that it comes too soon. The ground became harder and harder and harder still; the cyclamens (*hederifolium* planted in the shade of an old hemlock) looked diminished, old, as if I had imagined such a thing as cyclamens could ever really grow in my climate, except that I know they will come back, along with the *Arum italicum*, which looks sort of similar, the leaves dappled with white and generous in shape in the way of leaves that belong in an opposite climate.

The surprise, the shock, of winter has become to me like a kiss from someone I love: I expect it, I want it and yet, Ah! For it holds the expectation of pleasure to come: spring, but most immediately the arrival of catalogues with their descriptions and illustrations of the familiar (*Achillea*, *Campanula*) desperately attempting and actually succeeding in sounding like something new, something you must order right away even as it lies outside in your garden, dormant. You can imagine its roots, tight and stilled beneath the ground, if you just look out your window; it is building up resources to emerge with a vigor (in the seemingly fabled spring) so frightening you secretly consult your memory on the one-through-four steps of dividing plant material.

I walked around my garden with such

continued on page 100



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JAMAICA KINCAID

continued from page 96

thoughts on my mind. Some of them I think are recurring, some of them new, but the new eventually recur if I garden long enough, for the garden repeats itself all the time and will only advance so long as human history and all that it entails moves along also. The earth was folded shut and I was at first shocked but then remembered it from before; the plants looked freshly dead, but I remembered it from before; the sun was weak, not stinking with heat, not threatening a fire of extinction, erasure, but I remembered that too from before. By now I have been gardening for years, and memory, ephemeral, subject to things I hope not to understand, is for me an anchor. Walking around the garden then I am full of thoughts of doom, I am full of thoughts of life beyond my own imagining. I come inside.

On this particular day the mail was mostly from my creditors (garden related), first gently pleading that I pay them and then in the next paragraph proffering a threat of some kind. But since there was no clear Dickensian reference (debtor's prison), I wasn't at all disturbed, and when I saw that along with the bills there were some catalogues, all caution and sense of financial responsibility went away. The best catalogues of any kind, whether they are offering

> The best nurserymen will not sully their catalogues with lavish pictures.

fruits, vegetables, flowers, shrubs, trees, will not have any pictures; the best nurserymen in this country will not sully their catalogues with lavish pictures but will only now and then portray some little illustration of a leaf, a bird perched on a limb of something, a pail (empty or full, it won't matter), a watering can; the best nurserymen will sometimes not give you any information on growing zones or instruction regarding cultivation; the best nurserymen just assume you know that, if you are interested in what they have to offer (all of it so unusual it is sometimes not to be found yet in any plant encyclopedia). They can be chatty enough about it, they can be full of anecdotes in regard to the season just past, but they will not show you a picture and you certainly will not have a little passport-size photograph of them grinning up at you.

And so it was with a certain confidence and happiness that I grabbed my catalogue from Ronniger's, a seed and potato company in Moyie Springs, Idaho. This used to be my favorite catalogue in the world; it made people with whom I am sure I would never agree on anything of importance seem wonderful (some people called the Behrmans, for instance, who have loved and eaten for many years now a red-skinned potato

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called Dazoc that originated in North Dakota). But the current catalogue makes me hesitate. For one thing, it is almost twice as long as it used to be (forty pages then, seventy-two pages now), and the new pages are taken up with things I would never buy from Ronniger's anyhow: ornamental alliums, asparagus and blueberries. It even now has a color advertisement for some soon-to-be-useless garden implement (I know this, I have the very same ones in my garage, they are broken). The worst part is a picture of Mr. Ronniger crouching down next to some potatoes he has just reaped: I can see his teeth, so he must be smiling, and the picture has a caption that says, "Harvest is a time of great joy." If I am disappointed in Mr. Ronniger's new catalogue, will I now be disappointed in the potatoes too? For not all the potato seeds will be grown by him; the ones grown by him will be labeled "Organically Grown," the ones grown by someone else will be labeled "Certified Seed."

A nice ballast to shore myself up from the emotional devastation (well, from a gardening point of view) endured during the careful reading of the potato catalogue was reading all seven volumes of the Mapp and Lucia saga written by E. F. Benson. There is nothing I like more than reading about malice and gossip and life in a small village (I only like to read about it, though, I should not like to live in it myself). And so fortified, I returned to my favorite catalogues, the ones that are without pictures and captions and instructions for cultivation. In the Heronswood catalogue the plantsman Daniel J. Hinkley writes nicely about a recent seed-collecting trip he made to Japan; he writes that he saw five different species of *Acer* in the wild and apparently they were new to him, and also that a single specimen of *Schisandra nigra* loaded with fruit caused him to stop as if dead when he saw it. This catalogue and the Arrowhead Alpines catalogue is all an American gardener with intense interest would ever need. The nurseryman at Arrowhead Alpines is named Bob Stewart, and he has a wife named Brigitta and a son named Ender; he has a friend who is a professor at a nearby university and that friend had an unusual clump of *Petasites*, certainly it was unlike any I had seen before, and he got the professor to sell some to me. One year Bob began his letter to his customers by telling us he had finally gotten rid of his first wife and the financial demands she made on him by offering her a large settlement; she accepted, but he did not say how large it was. I really did want to know.

The grimness of winter for this gardener can only be eased by such things. On my night table now is a large stack of books, and all of them concern the Atlantic slave trade and how the world in which I live sprang from it. The days will have to grow longer, warmer and softer before I can pick up one of them. □



THE WORLD MONUMENTS WATCH

RESCUING ENDANGERED STRUCTURES AND LANDSCAPES AROUND THE GLOBE

By Mildred F. Schmertz



TAJ MAHAL



ENFEH



PHOTOGRAPHY COURTESY WORLD MONUMENTS FUND

ENDLESS COLUMN

LAST FALL THE MEDIEVAL and Renaissance Italian hill towns of Umbria and the Marche were hit by earthquakes whose aftershocks caused devastation as far away as Rome. Hundreds of buildings were in danger of being lost—the shrine of St. Francis of Assisi had a section of its famous frescoed vault collapse—as were scores of significant artworks. Immediately, the World Monuments Fund (WMF) aided in a grassroots campaign to raise funds and mobilize individuals toward salvaging and restoring the region's irreplaceable heritage.

This response to a natural disaster was not a first for the WMF, a private, nonprofit organization that was established to preserve man-made places throughout the world. The group took part in one of the most concerted architectural rescue efforts of modern times when flooding inundated Venice in 1966. Mexico City's 1985 earthquake precipitated a similar galvanizing of resources.

The mission of the WMF, which is headed by art historian Marilyn Perry, extends beyond the amelioration of natural disasters to the development of strategies for reversing the slow but steady decline over time of historic buildings to preserving neighborhoods, cities and landscapes. Putting the sites at risk are everyday human ignorance and neglect and the lack of local constituencies to protect them. "Everyone knows," Perry says, "that floods and quakes are detrimental, but not enough people realize that unsound urban and rural development, pollution, inappropriate reuse, incorrect restoration technologies and other types of carelessness can be just as damaging."

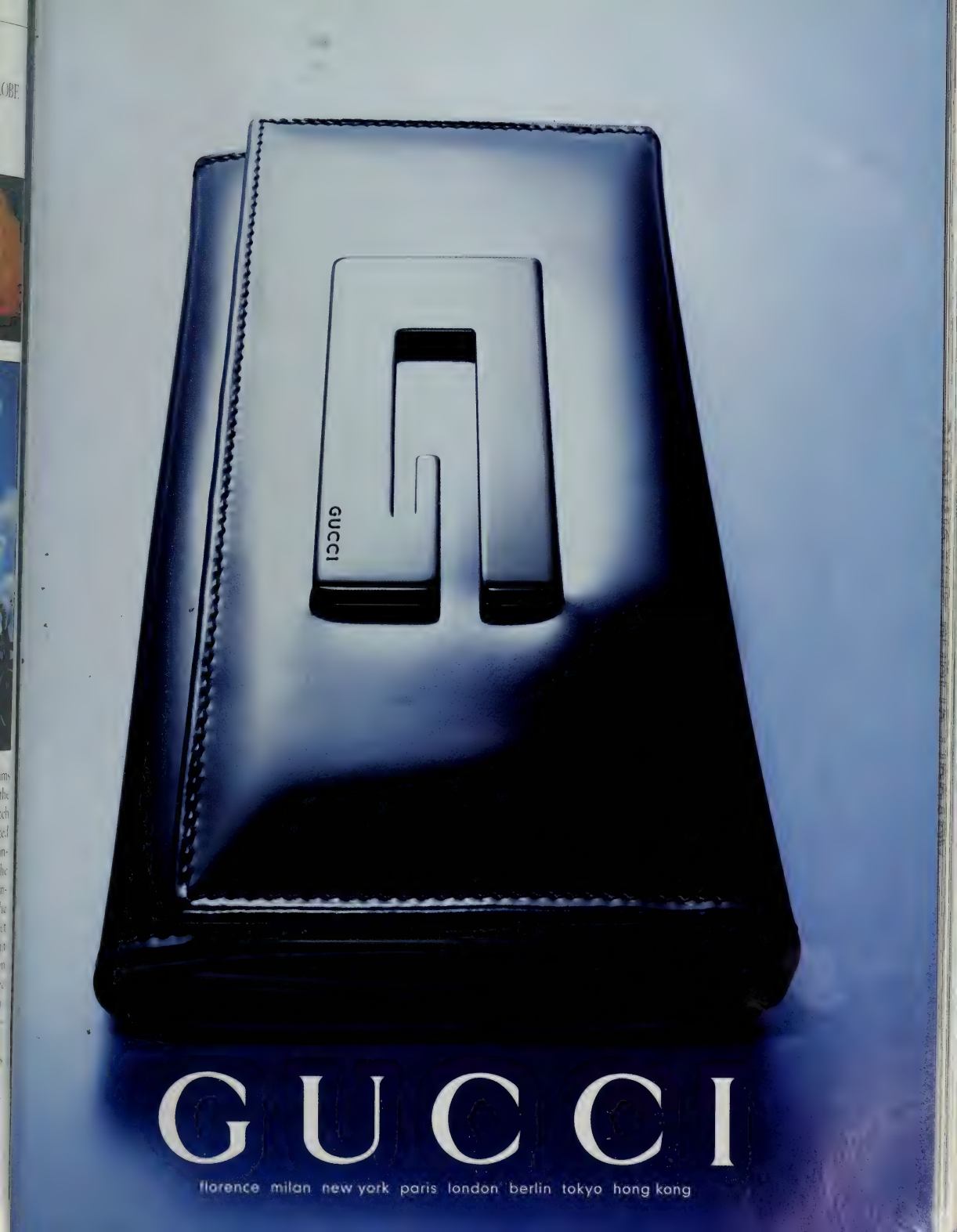


Executives of the World Monuments Fund are, from left, Laurie Beckelman, chairman Marilyn Perry, Bonnie Burnham and John Stubbs.

As the WMF approached its thirtieth anniversary in 1995, Perry, art historian and WMF president Bonnie Burnham and preservationist and vice-president for programs John Stubbs launched the World Monuments Watch (WMW), a program devoted to creating a kind of "endangered species" list for the built environment. "Endangered monuments, like the spotted owl, are unique, yet perhaps not about to remain part of the world," Burnham explains. "I may never see that owl, but I believe humanity should save it. Multiplicity and diversity are beautiful and needed, for all species and for the works of man."

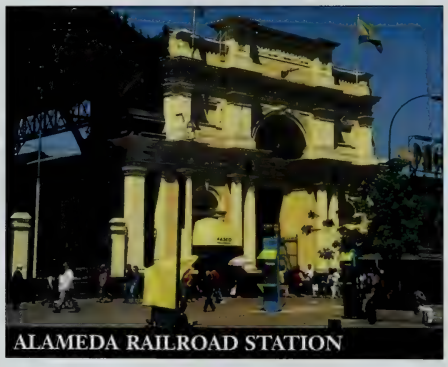
So far the WMW has produced two lists of one hundred endangered sites each, one for the years 1996–97 and

continued on page 104


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THE WORLD MONUMENTS WATCH


MESA VERDE NATIONAL PARK


ALAMEDA RAILROAD STATION


UCH MONUMENT COMPLEX


ARCH OF TRAJAN


RADIO AND TV BUILDING


AGATE PAVILION

continued from page 102

another for 1998–99. Nominations are solicited from the ministries of culture of every world government, from all United States embassies, from every national committee of the International Council on Monuments and Sites, from national and local preservation groups and from American Express offices worldwide. (Founding sponsorship came from the American Express Company, which committed to the program five million dollars over a five-year period. To date, grants from other donors have reached well over three million dollars.)

The nomination process is also open to qualified experts and individuals as a means of encouraging private activism. Nominators not only specify the threat to the site but also put forward a concrete proposal for action that demonstrates local support. The candidates are reviewed by an international eight- or nine-person panel, which selects the hundred sites for the list.

"For the first round," Burnham recalls, "we had three criteria—significance, urgency and viability, by which we meant something could be promptly done that would result in positive change." The Taj Mahal in Agra and Hagia Sophia in Istanbul were among the architectural treasures deemed imperiled.

The Taj Mahal, a marble tomb built from 1632 to 1643 by the emperor Shah Jahan for his wife, suffers from pollution brought about by residential fuel combustion, diesel trains and buses, and backup electrical generators that compensate for Agra's inadequate electrical supply. Every day 650,000 tons of trans-India truck traffic passes through

continued on page 106

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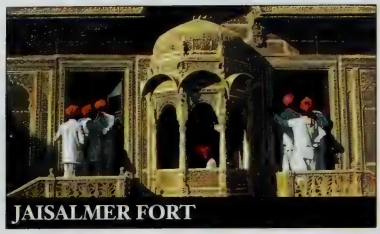


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continued from page 104

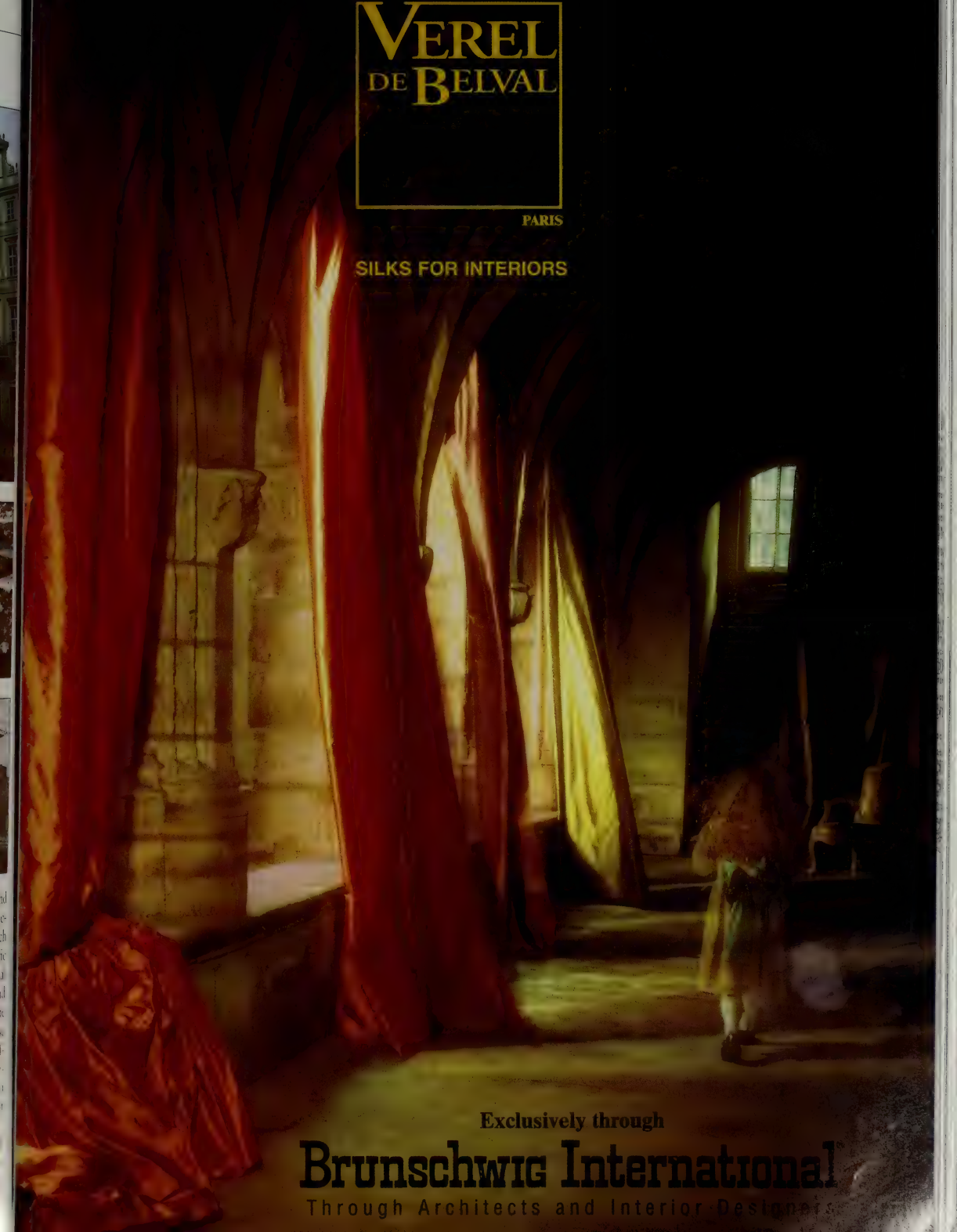
the city, disturbing the monument with vibration as well. The stability of the tomb, centered in a garden enclave on the bank of the Jamuna River, is further threatened by salts and chemicals from industrial wastes seeping underground from the river into its foundations.

The Taj Mahal's perils, however, did not seem overwhelming to the WMW's first selection panel. Since the listing, construction has begun on a ring road for truck traffic; strict controls on industrial pollution have begun to be enforced; and there have been improvements to the infrastructure. Because the threats have been mitigated, the second selection panel removed the Taj Mahal from the 1998–99 list. "We're assuming that if everything continues to progress," says Burnham, "in five to ten years each step of the preservation process will be in place, and the Taj Mahal will not reach a crisis."

Hagia Sophia, completed in 537, is the most important Byzantine structure in Istanbul. Once a vast cathedral, then an Ottoman mosque, it is now a museum and a major tourist destination. When it was first listed, water seeping through its cracked lead roof was damaging Byzantine frescoes and mosaics. Dampness due to inadequate roof drainage threatened the foundations; fractures appeared in structural walls and columns. Little had been done to ease the wear of tourism, and poorly scaled new construction had begun to encroach on the surrounding historic zone. In the two-year interval between the first and second WMW lists—unlike with the Taj Mahal—none of these conditions were being significantly reversed. So the selection panel listed Hagia Sophia again, with the intent of beginning its repair.

Hagia Sophia is one of twenty-five endangered mon-

continued on page 110


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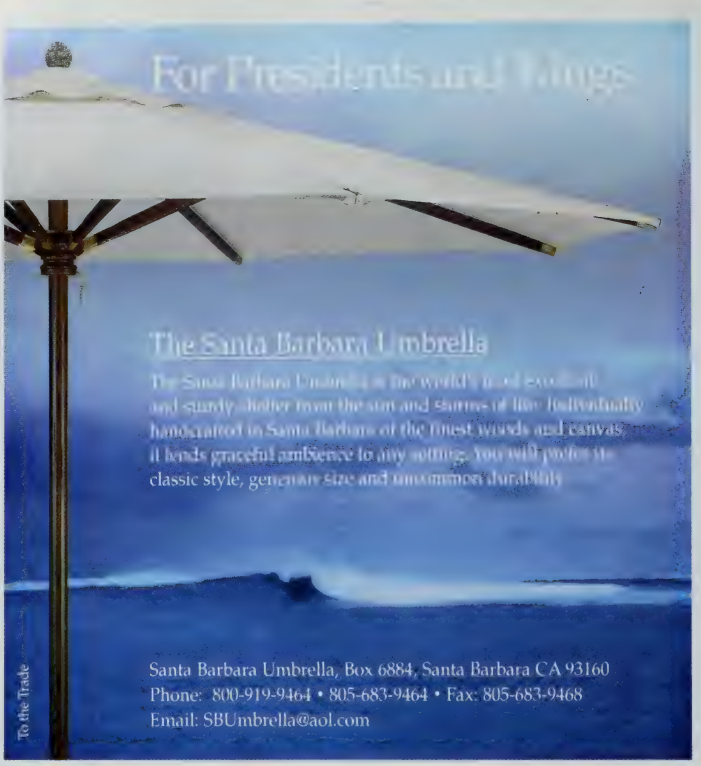
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WORLD MONUMENTS

continued from page 110

est of his large works, it is composed of sixteen identical modules shaped like plant forms. Erected in 1938 to honor Romanian youths who died defending the town in World War I, the monument once rose like a gravity-defying cactus. It has now been disassembled, and its modules are being restored; they will be put back in place when a new steel spine is constructed. The WMW aims to complete the restoration by October, the sixtieth anniversary of the sculpture's dedication.

The 1998–99 list names five endangered sites in the United States, none of which are freestanding monuments. Instead, each belongs to a newly conceived category the WMW defines as a "cultural landscape." Lancaster County, Pennsylvania, is a region of small farms owned by members of the Amish and Mennonite religious sects that today is being developed as a mecca for strip malls. "The local government sees this as a form of economic growth," says Burnham, "and is putting money into an advertising campaign to get people to come and shop. While you're at it, you're supposed to witness the 'quaint way of life,' which the strip malls are in fact helping to undermine."

Bodie State Historic Park, in California, is the largest and most complete unrestored ghost town remaining in the American West. Fort Apache, Arizona, is a former United States cavalry outpost. "Both have been left to rot," reports Burnham. "Maintenance has virtually ceased because resources are not available." Mesa Verde National Park in Colorado, a complex of six hundred thirteenth-century Indian cliff dwellings, is an inherently fragile monument. Arguably the most important cultural site in the United States, it suffers from very little conservation, too many tourists and a lack of adequate management schemes.

The WMW's boldest choice in the landscape category is South Pass, Wyoming, the twenty-five-mile-wide segment of the Oregon Trail that crosses the Continental Divide. From 1843 to 1869 three hundred thousand wagons on their way west to Oregon and California made it through this gap over the Rockies.

Essentially, South Pass still looks the

continued on page 115


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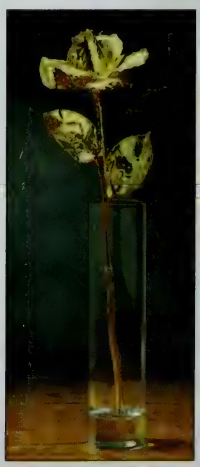


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Take Note: Keep a sharp eye out for Fendi and AT Cross this spring.

WORLD MONUMENTS

continued from page 112

way it did to the pioneers. Although barren—no trees grow there; it is windy and dusty—it is a place of great beauty: Vast meadows of sage are bordered by rolling hills and the Wind River Range. Marilyn Perry acknowledges that it was the still-extant wagon ruts that convinced her. "They belong to our cultural heritage. It's important to understand where we came from, how we moved West and what it was like to be in a covered wagon pulled by six oxen. Our challenge is to protect this place and to persuade the local people not to allow the wrong kind of development to happen."

Unfortunately, multinational conglomerates want to resume mining in South Pass and build a massive pipeline through it. The WMW is promoting the route's first steps toward preservation: designation as a National Historic Landscape and a listing on the National Register of Historic Places.

To help build a constituency for remote locales like South Pass, the WMF sponsors visits by donors, historians, architects and other professionals. "A site visit is catalytic," says Burnham, "because it gets the local community out. We let them know that we care enough to actually go see them. This is how we begin to make connections, develop strategies."

Laurie Beckelman, former chairman of the New York City Landmarks Preservation Commission and now WMF vice-president for external affairs, recently led a dozen fund supporters on a trip to the Angkor archaeological district in Siem Reap, Cambodia. Their purpose was to observe the preservation work being done at the temple sites, some of it by young Cambodians trained by visiting experts from abroad. "The way to preserve the culture of our past," Beckelman emphasizes, "is to invite today's youth to become caretakers of their own patrimony. The WMF can't do it alone. We nurture partnerships. We joint venture around the world." □

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DRIVING THE EV1

ON THE ROAD WITH GENERAL MOTORS' ELECTRIC CAR

By Paul Goldberger

IT DOESN'T TAKE MUCH TO be at the environmental vanguard, autowise. It merely requires patience, sacrifice and the ability to give up thinking of your car as a ticket to complete freedom of movement. And oh, yes, you have to be in love with very short distances. Not exactly the usual way of living in southern California, which is where I was when I spent a few days behind the wheel of the environmentally sensitive car of the moment, General Motors' all-electric vehicle, the EV1.

I knew from the beginning that life with this car was not going to be a walk in the park—or a spin in the Jaguar, to keep my metaphors on four wheels. I had wanted for some time to test-drive the car that General Motors had brought to market at the end of 1996, when it put to shame the other American automakers, who had said that an all-electric car could not work in the real world. GM insisted it could and spent more than $350 million to prove it. Unfortunately, the real world as General Motors defined it turns out to be only southern California and Arizona. The two-seater EV1 is not available anywhere else, at least not yet. I learned that this was one test car that I would have to go to—it was not going to come to me.

So arrangements were made, and a bright red EV1 awaited me at the Los Angeles airport. I felt a certain exhilaration—at last, freedom from the rows of white Chevy Cavaliers at Avis! Not that the EV1 is to be found at Avis, or any other renter, and anyway, it looks like a cross between a Saturn and a Studebaker, updated by the Jetsons. You wouldn't confuse it with anything. It isn't bad-looking—it turns out to have a kind of lovable eagerness to it, managing the neat trick of looking futuristic without looking silly. How many cars come off as earnest, even endearing? And in this age of retro design, how many cars have as their inspiration something distinguished—in this case, the classic Studebaker coupes with their wraparound rear windows—that has not already been copied to death? As an object of design, the EV1 is both intelligent and likable.

There was no letdown when I stepped inside, sat down and started the car—not with a key (there is none) but with a code punched into a keypad. Press five digits,

continued on page 118



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DRIVING THE EV1



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RIGHT: In lieu of a gas engine and a fuel tank, the EV1 has a computer-controlled electric motor and a battery pack that stores energy from a charger. It can travel up to 79 miles between charges.

continued from page 116

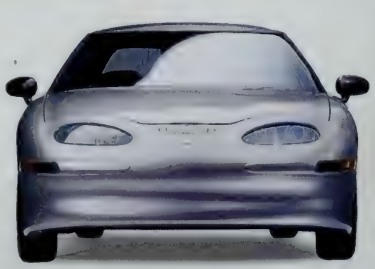
then a button marked "run," and some quiet sounds begin. It whirs, as lesser electric vehicles are known to do, but behind this whir is the equivalent of 137 horsepower, enough to get the car from zero to 60 in under nine seconds, according to GM. This is clearly no golf cart. Eventually my test car would hit an easy 75 miles per hour on the San Diego Freeway. But that is getting ahead of the story.

My first impressions were so positive that I was quite prepared to become the EV1's greatest apostle—or at least its greatest apostle on the East Coast, where it's never seen—even before I had pulled out of the airport. And then I looked at the sleek electronic controls that are centered under the windshield and happened to notice that the gauge that shows the level of electrical charge remaining, the equivalent of a gas gauge, was only at the halfway point. By mistake, the car had been delivered to me not fully charged. And the number to the left of the gauge, which displays an estimate of the number of miles you are likely to be able to drive based on recent conditions, was an ominous 24. Would that be enough to get me to my hotel? I immediately began to do some frantic calculations.

It was raining, and traffic was barely moving on the freeway, which meant that the car's computer was making its own calculations by assuming worse and worse conditions. I knew that my destination was somewhere around 20 miles from the airport, but then I realized that I hadn't any way of figuring out whether the car would actually make it. (Those computerized estimates are no more certain than the ones in conventional cars that presume to calculate gas mileage and how far you can go before you need to fill up again.) As we inched along the freeway, the glowing number on the EV1's dashboard above the word "range"—a word that was already beginning to have unpleasant associations for me—seemed to be dropping faster and faster, from 18 to 17 to 16 to 15, at which point I figured the best thing to do was get off the clogged freeway onto Sepulveda Boulevard. At least there the traffic would move, if slowly, and we would save some of that precious juice. I could also pull over and fumble among my papers for the list of charging stations that the friendly folks at General Motors had faxed me.



Fourteen, 13, 12—the miles the car had left were dropping faster than the value of Indonesian currency. I was definitely not driving a full mile between each drop—the car was obviously still figuring on slow traffic and calculating accordingly. I saw that there was a charging station in the Beverly Hilton Hotel,



ABOVE LEFT: The tapered body contributes to a drag coefficient up to 25 percent lower than most cars. LEFT: The charger connects to the car through a slot between its headlights.

DRIVING THE EV1

a few miles this side of my destination, but I wasn't even sure I could make it that far. I was silently cursing the employee who had left the car without a full charge when a young guy in a Jeep Wrangler pulled up beside me at a red light, right in front of the Sports Club L.A.

"That one of them electric cars? You into, like, the environment?" he asked. I didn't know what else to do, so I nodded silently. "Wow, that's cool, man," he said and sped away.

I was far too panicked by the fear that my exalted environmental consciousness would leave me stranded on Sepulveda Boulevard to appreciate his admiration, since at the moment all I wanted was to make it to the Beverly Hilton, and the range indicator had gone down to six. But I got there, with two miles to spare, and the parking valet said he would lead me to the charging station. We went down a ramp and discovered that the hotel had stacked furniture in front of the charger and that there was no way to reach it.

There was, however, relief in sight—another charging station nearby, at the Century City shopping mall—and after only a couple of circles around the parking garage I found it, plugged the car in and went to wander the mall. I returned 45 minutes later to find that, according to the indicator on the charger, the car had only been charged up 44 percent (it takes between two and a half and three hours for a full charge), and the range indicator told me I had picked up only 14 miles.

And so went my days. I made it to the hotel, where I met a helpful EV1 staff member who took pains to remind me that before you can lease one of the cars (General Motors only leases them, starting at $399 per month), you must agree to put a charger in your home or office so that the car can charge itself while you sleep or work. Full-time EV1 drivers do not have to rely on public charging stations, as I did.

Still, the range of their cars is no different from what mine was. General Motors claims that 79 miles is possible on a full charge, but 50 miles per charge is more common, and under cer-

continued on page 120



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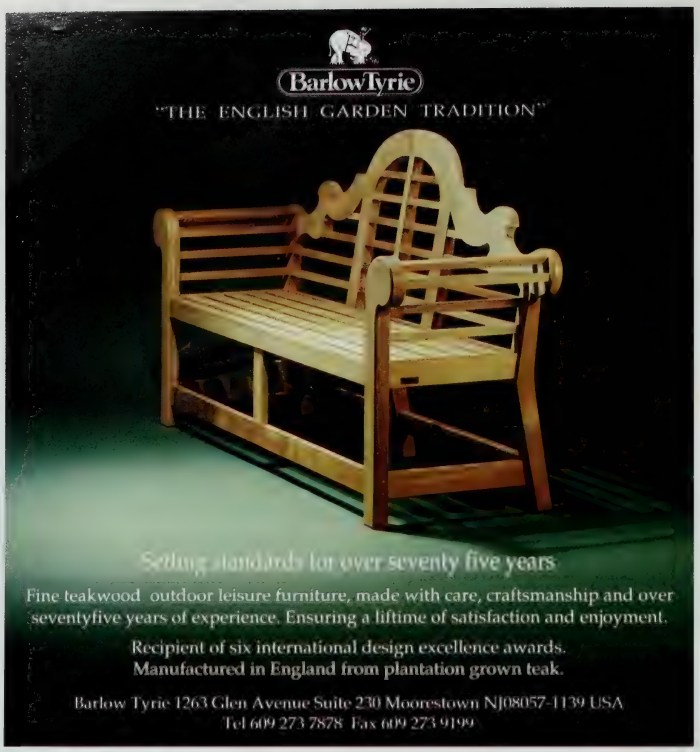
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DRIVING THE EV1

continued from page 119

tain climatic and traffic conditions it can be less. Fifty miles does not get you far in southern California. I ended up charging my car again at a Ralphs supermarket in Santa Monica, which was something of a bore because I did not have two hours' worth of grocery shopping to do. One night, with the car low and no time to charge, I left it at a friend's house, took his car back to my hotel and reclaimed it in the morning.

But the route of true pioneers is never easy, and the noble way is often fraught with adversity. To give the car its due, it is not only a nifty thing to look at, it is also comfortable to sit in and handles far better than most midpriced American cars. It is not just a novelty to drive; it is good to drive. The placement of the gauges in the center, directly under the windshield rather than right in front of the driver, is startling at first but turns out to be clear, undistracting and eminently practical. The EV1 has a surprising amount of pep, and if you shudder at the amount of precious battery power that goes into each acceleration—well, you learn to live with that, and you cannot help but admire the engineers of General Motors for producing an electric car that has so many of the better qualities of an internal combustion engine.

No wonder EV1 drivers are a loyal lot. Still, it is hard not to feel that the EV1, for all its quality, is a great deal of trouble for the benefits it brings. No one can deny the feeling of satisfaction that comes from driving a vehicle that is not filling the air with carbon monoxide, but the technology just isn't there yet to give an electric car a driving range that makes much practical sense. The more promising future, surely, lies in the so-called hybrid cars that are now in development, cars that combine limited internal combustion power with electric batteries. While all-electric cars will undoubtedly improve at least somewhat on the current limitations, at the moment even so appealing a car as the EV1 is best described as cute, intensely likable, of not too much practical use and demanding of rather constant attention. You might call it a pet car. □

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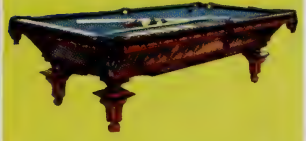
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ALTERNATE CURRENTS

NEW CHOICES IN THE POWER MARKET

By Nicholas von Hoffman

EVERY THIRD MONTH OR SO A FRIEND of mine lets out a strangled cry of anger, which I hear a mile away at my house. The occasion is always the same. She has just read her electric bill, and although she has spent the preceding ninety days trying every way she can to economize on energy, the amount in the Please Pay Now column is at least as high as ever.

She has installed a cutoff switch on her hot-water heater, which is allowed to run only a couple of hours a day. It makes no difference. Since she went back to hanging the sheets and the long johns out on the line, her electric clothes dryer has begun to rust from disuse. It makes no difference. Her husband is out in all kinds of weather chopping wood for the stove, and that makes no difference. It won't be long before they begin reading by whale-oil lamp, like their ancestors, and that, too, won't make much difference.

One of the reasons for my friend's enraged bafflement is that in many places the cost of electricity represents a mere 30 percent of the monthly electricity bill. Thus, when my friend comes close to killing herself in order to cut her use of power by 10 percent, she is only lowering her total bill by 3 percent. Egads! If the electric bill isn't for electricity, what is it for?

In one of life's delicious little ironies, no small part of the total of many an electric bill is for the bill itself. In most places, a pleasant enough palooka or palookette still comes around with a clipboard and flashlight to read the meter, an act that is the first step, but a mighty expensive one, toward preparing the monthly bill. "In what other business in this country, or in this world, for that matter," asks Timothy Vail, vice-president of product development at Enron Energy Services, a Houston-headquartered company seeking to deconstruct the American utilities industry, "do you actually have somebody walking through your yard reading an electromechanical device?"

It is Vail's fervent hope that this state of affairs will change before too long. Someday soon, "customers are going to have a choice in the way their energy is measured, the way the billing is delivered, the way the customer service is handled and the way the bills are collected," he says. "This will bring down the costs of all that. For example, American Express is one of the most efficient billers in the country. They can do a bill for about sixty-eight cents. But most utilities, although they might be big in their region, aren't big nationwide and don't have the economies of scale. They're more in the two-dollar range to get a bill out, maybe even two-fifty, and some are in the four-dollar range."

In all probability, the meter that measures your energy consumption is a variant of one invented by the Englishman Arthur Wright and first put into service in America in 1898. Enron, among others, is seeking to replace and improve not only the Wright meter but a lot of other things in the ossified, $300-billion-a-year American public utility industry.

"The government granted the monopoly right to build the infrastructure and provide a service a hundred years ago, and it worked really well," says Vail. "But as time went on and we hit the sixties and the seventies, the utilities started to become bloated and bureaucratic. When we reached the eighties and nineties, we found utilities that were operating the same way they were forty years before. They were still using the same technology."



JOHN MACDONALD

The lever that Enron and others are hoping will pry open the door to change and improvement is deregulation. As we have learned with telephones, railroads, trucking and airlines, *deregulation* is one of those terms that may conceal more than it reveals. Nevertheless, deregulation in some form (and the forms do vary greatly) is just arriving in California and will soon follow in Illinois, Massachusetts and many other states. What it may mean when you open your bill or switch on your lights remains to be seen.

From its start, the electrical industry has been a prima facie example of how technology is invariably shaped by the needs of commerce, culture, human personality and politics. As early as 1890 Thomas Edison engaged in a battle royal to defend the generation and delivery

continued on page 124

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ALTERNATE CURRENTS

continued from page 122

system for direct-current electricity, which he had invented only a few years before. Nikola Tesla, a Serbian immigrant who arrived in New York without a dollar in his pocket but with a brilliant mind, proposed to scrap the great achievement of the Wizard of Menlo Park and replace it with the sixty-cycle alternating-current system we have in our homes to this day.

To convince the public that alternating current was too inherently dangerous to use, Edison demonstrated what happens to dogs and cats placed on a sheet of metal charged by a one-thousand-volt AC generator. In the course of displaying the fate of an unhappy puppy subjected to this torture, one of Edison's assistants almost killed himself. When that failed to convince people, an Edison associate persuaded the authorities at Sing Sing Prison to substitute an alternating-current electrocution for execution. The first electric chair death took place at Auburn State Prison on August 6, 1890, but the job was botched because the charge was too weak, and, to the horror of onlookers, the condemned murderer, one William Kemmler, had to be given a second charge.

In the end, these bloody theatrics failed. Alternating current had too many technical and economic advantages to be denied. Indeed, without it today's configuration of a large, central generation plant supplying electricity to a power grid would not have been possible.

It was another immigrant, the Englishman Samuel Insull, who, for all intents and purposes, invented the modern electrical utilities industry. Before Insull's ascendancy, major users of electricity, like factories, hotels and office buildings, often generated their own power. Although self-generation could be noisy and troublesome, power companies charged more for what sometimes was erratic service. Electricity was so expensive that even the most comfortable middle-class families used it only when entertaining. Otherwise, they burned gas for illumination. The system Insull put together featured lower-cost, reliable, around-the-clock electric power.

There was a hitch, however. Insull didn't believe his system could pay for itself and deliver quality service if there was competition from other power companies. Electricity, he proclaimed, was a "natural" monopoly, and in return for recognizing his claim as a legal fact, he welcomed public regulation.

As states everywhere, and then the federal government itself, embraced Insull's natural monopoly, it followed that electric companies would attempt to influence regulation by involving themselves in politics. Insull was soon doling out money to politicians hither and yon, and ultimately this led to a Senate investigation. The immediate result was that Frank L. Smith, elected to the Senate in Illinois in 1926 thanks to Insull's money, was barred from taking his seat.

To this day public utilities have a great influence in the legislatures of the nation, so the deregulation being crafted everywhere is highly political and varies in its particulars from state to state.

Some states will be more deregulated than others, at least for a while. In California, for example, electricity itself is starting to be offered to consumers on a competitive basis. In the next year or so people in other states as well will get to choose whose meter and whose billing system they want.

Although some meters really do nothing more than eliminate the meter reader, others, like Enron's, can do much more. "Not only does it bring back information on a monthly read," says Vail, "but your meter records consumption every hour and stores it in its memory, and at night it brings that information back. What we have is twenty-four different reads in your household, so we know when you've used your energy throughout the day."

Some states will be more deregulated than others, at least for a while.

This kind of meter can also be bridged to your thermostat, and then "you tell us how you live your life and, during peak periods of the day, we'll manage your energy consumption for you to save you money," says Vail. "We've come up with a thermostat that communicates with the network. With that thermostat we're also going to have a display that tells you what your bill is throughout the month, what pricing tiers you're under."

All other things being equal, which they often aren't when politics is involved, these meters can mean significant savings. "The prices for electricity vary incredibly throughout the day," Vail says. "In the middle of the night, power is very cheap, as all the nuclear plants and big coal-fired stations have to run one hundred percent day and night, so they're just dumping power into the grid, and no one's using it because everybody's asleep. Power can drop to two cents a kilowatt-hour or even less. In the Northeast, when Hydro-Québec opens its dams, power is down in the one-cent range. But later in the day, especially here in the Southwest, where it gets very hot in the summer and you've got everybody kicking on their air conditioners when they get home from work, power can cost up to fourteen or fifteen dollars a kilowatt-hour."

With new advanced meters, we can choose to buy electricity in much the same way we are learning to buy phone service: by picking through a variety of plans to find one that suits our needs. These can turn appliances on and off and watch for fire, flood, freezing, burglaries or almost any other untoward and unwelcome event at home.

But the breaking of the monopoly can go much further than just the deregulation of billing, meters and electricity. Some people are pushing for competition in power transmission and even in distribution to individual homes. Beyond that, Vail estimates that in about five years, homeowners thus disposed should be in a position to tell their electric company to go shove it. With the perfection of something called the microturbine, people will be able to heat or cool their homes, make their own hot water and generate their own electricity.

The microturbine is about the size of a beer keg. It is powered by propane or natural gas, so it pumps very few toxins

continued on page 126



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ALTERNATE CURRENTS

continued from page 124

into the atmosphere, and it needs a service call about once every five years. Those who have a keg silently spinning away in the basement won't have to worry about brownouts or blackouts ever again. The ones currently coming onto the market generate about thirty kilowatts of energy, which is fine for a small business but still too much for an ordinary home, which, Vail says, needs but half or two-thirds of that.

When and how microturbines will pay off for homeowners depends on who is going to pay for certain aspects of deregulation. Many utility companies in the heyday of monopoly built and contracted for impossibly expensive energy production to the tune of perhaps a couple of hundred billion dollars. The bills for these facilities are called "stranded costs," and who is to pay for how much of them is being fought over in state after state. In places where residential customers have to shoulder the lion's share of the burden, it will pay to get off-line sooner, either by buying a little keg of electricity or by using solar power, the price of which has already dropped far enough to make it competitive in certain situations.

The only thing that's certain is the uncertain future of this service we've always taken for granted. And there is no end to the ramifications. "We can't see a degradation in service quality," says Susan K. Weinstock, the utilities analyst at the American Association of Retired Persons. "That's not negotiable. We have a lot of consumer protection concerns—privacy, for instance. The electric utility has a great deal of information about people—when they use power, their billing records. What happens to that information in a competitive marketplace? Does the consumer have the authority to say, 'No, don't give that out'? We also have concerns about connection and disconnection policies. Right now, in many of the cold-weather states, they can't cut you off in the wintertime. Or they can't cut you off on a Friday because you'd be without power all weekend long. What happens to that in a competitive environment? We want to make sure that kind of thing stays in place. There should be licensing and standards for anybody who wants to offer these services. They need to show they have the technical and financial expertise to offer them and are not just some fly-by-night agency."

If the quintessential twentieth-century business or governmental organization was massive, muscular and unitary, the quintessential organization of the twenty-first century is slight, articulated, multijointed, nervous and dispersed. The power industry has only lately been roused up to move into the next epoch. Its efforts have been lurching and halting, but time waits on nothing and least of all electricity, which travels faster than light. □

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EXTRAORDINARY PROPERTIES ON THE MARKET

SEATTLE, THE COTSWOLDS, LAGUNA BEACH...



MONTECITO

Jack E. Lowrance

This is the ninth or tenth house I've done for Robert Floyd," Los Angeles interior designer Jack E. Lowrance says of the Montecito, California, residence for the former chairman of the dinnerware and table accessories firm Fitz and Floyd. "I've been working for him since 1967. Robert has a major collection of Orientalia and furniture. I make comfortable surroundings, then we just go to the warehouse and fill in." The residence was built in 1939 by Mrs. Oscar Mayer. The white exterior has "a bit of Bermuda feeling," Lowrance says. "The master bedroom has a sitting area set in the curve of a large bay window that overlooks the rear garden and ocean view." $2.85 million.

Randy Solakian, Coldwell Banker Jon Douglas; 805/565-2208.

COTSWOLDS

Nikolaus Pevsner described the Manor at Temple Guiting as "one of the finest, if not the best, of the small Cotswold Tudor houses." Located west of Oxford, the house dates to 1515, when it was owned by Corpus Christi College, and is believed to have been the summer residence of the bishops of Oxford. Many period features still exist, including exposed oak and elm beams, and stone-mullioned windows. A walled garden and paddocks are divided by the River Windrush and a lake. £1 million ($1.6 million).

Atty Beor-Roberts, Knight Frank; 44-1285-659-771.



continued on page 130

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GOLDSMITH



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EXTRAORDINARY PROPERTIES ON THE MARKET

continued from page 128



RANDY KEPPLE

SEATTLE

● Roland Terry

Seattle native Roland Terry graduated from the University of Washington School of Architecture in 1941. His objective during the postwar period was "to build a structure of materials and textures relative to the Pacific Northwest." In The Highlands, a small private residential park planned by the Olmsted brothers in 1909, Terry built a "villa in the forest." High ceilings and large-scale windows and doors orient the house to views of Puget Sound and the Olympic Mountains. "I'm interested in very simple elements," says Terry, who used wood, stone and glass in an open floor plan. "What's most important to me is achieving a pleasant relationship between the internal volumes." A spring-fed stream meanders through the property, and a pool is set among the terraces, landscaped gardens and grounds. $3.8 million.

Betsy Q. Terry and J. Brian Losh, Ewing & Clark; 206/322-2840.

MANHATTAN

The five-story Trevor town house in Manhattan was modeled by architect Mott B. Schmidt in 1928 on a Georgian town house in London. He drew on the work of Robert Adam for the interiors, which are mostly intact. The drawing room's plasterwork niches are copied from Adam's great room at Kenwood House in North London. Neoclassical scenes were done by artist Robert Jackson, and trompe l'oeil ceilings and gold leafing were executed by Anton Sattler. Six Adamesque marble fire surrounds were placed in the main rooms, including the entrance hall (right). The dining room has a herringbone-patterned oak floor and silk-covered walls. The third-floor library is paneled in 18th-century pine. Skylights illuminate two curved staircases, which have mahogany banisters. In a nod to the 20th century, there's a gym and sauna, along with a south-facing terrace on the fifth floor. $9.5 million.

Edward Lee Cave, Edward Lee Cave, Inc.; 212/772-8510.



COURTESY EDWARD LEE CAVE, INC.

continued on page 132

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continued from page 130



JOHN GRAVES



JOHN GRAVES

LAGUNA BEACH

In the 1930s film director Edward H. Griffith and his wife, America, built a seaside sanctuary on six parcels in Three Arch Bay in Laguna Beach, California. Cecil B. DeMille and Lionel Barrymore visited the retreat, and the dramatic views provided backdrops for *Mr. Robinson Crusoe*, *The Life of Emile Zola* and *Captain Blood*. Architect Casey Adamson combined a Cape Cod style with nautical themes. Like the interior of a ship, the house has teak floors, brass fittings, curved beams of pegged oak, portholes and 19th-century seafaring maps. Griffith commissioned the art director of the original *Mutiny on the Bounty* to create a maritime study (above right), which has a wood-burning fireplace. The four-building compound was christened The Lugger after the couple's boat. Built into the rocky site (above left) is a New England–style four-story lighthouse with a bedroom and library. The charthouse of the *Mary Dollar*, a three-masted sailing ship of the 1800s, was reconstructed for the guesthouse, with an artist's studio on the second floor. A private funicular descends from the street to the main house. There's a private beach and a saltwater pool, and a waterfall that cascades through manicured English-style gardens. $6.9 million.

Kim Roed and Tom Steinhoff, The Summit; 714/489-7555.



MARINA DEL REY

● **Frederick Fisher**

A house designed by Frederick Fisher in 1988 sits on the Silver Strand in Marina del Rey, California. "In addition to the spatial quality, which is the main feature," says the architect, "there's a collage of materials—exposed concrete, exposed framing in the living room—inside and out. It came from doing low-cost, bohemian work, though my current work is a little less rough." A three-story atrium "admits and distributes daylight throughout." A bridge connects the master bedroom to the third-floor bath. $875,000.

Mike Deasy and Barbara Patman, Mossler, Deasy & Doe; 310/275-2222. □

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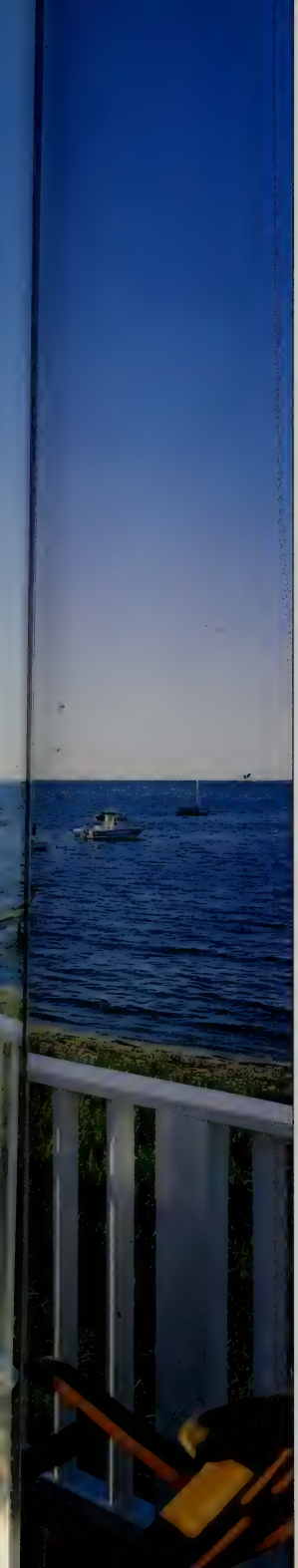
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Victoria Hagan is an experienced practitioner of the art of reinventing tradition, but for her, reconfiguring a Shingle Style Nantucket house for summer living was especially exciting. The clients are an energetic couple with two children, with whom Hagan shares not only a long working relationship (this is the third residence she has designed for the family) but an abiding love for the island. "Their old house was right down the street," she recounts, "but they had always admired this one. It was wonderful when the house came up for sale."

While the house reposes like an elegant dowager only yards from the shore, the major goal of the renovation was to open up what was essentially a house with its back turned to the sea: It had likely been built for an oceangoing clan whose impulse at home was to batten down the hatches. To let in air and light, and to orient the house toward the view, the sunroom (which had been added to the house by previous owners) was expanded and made accessible from both the dining and living rooms. Decks were added to the upstairs bedrooms.



NANTUCKET BLUE AND WHITE

OPENING A TRADITIONAL SHINGLE STYLE HOUSE TO FRESH NEW INFLUENCES

"It had been added on to so many times in the past hundred years that it needed a sense of wholeness," Victoria Hagan says of the Shingle Style residence on Nantucket she designed for longtime clients. LEFT: "The house is well situated and enjoys a spectacular setting."

"Originally when you entered the house, you had very little sense of the water," Hagan recalls. "Now the house is *about* the water, so much so that when we began making design decisions I kept thinking of the fleeting blues of a watercolor."

One of the clients assisted the designer in the search for the perfect blue—a shade that could be the touchstone for Hagan's vision of a blue-and-white house. "We've worked together so long that we're on the same wavelength," says Hagan. "But then we kept looking at color samples, and she kept saying, 'No, no.' Then one day she said, 'That's it!' And I said, 'But that's *green*.'" She smiles. "In design, you start with a concept, but it has to be fluid and responsive. It's a muted blue with a touch of celadon. Once we found it, it was full steam ahead."

ABOVE: "The hand-stenciled checkerboard floor and dry-brush-glazed walls heighten the entrance hall's welcoming informality," notes Hagan. A pair of 17th-century French chairs bracket an oak dresser, which stands beneath a giltwood mirror.

For Hagan, solutions are almost always in the details. The clients were clear from the start that they didn't want a stereotypical beach

Interior Design by Victoria Hagan/Text by Cynthia Zarin
Photography by Durston Saylor



"I mixed textures and used different shades of blue in the living room. Although there are antiques throughout, this is a simple family house." Winslow Homer's etching is after his *Eight Bells*, 1887. Yew Tree House Antiques studded leather trunk, at left. Elizabeth Eakins rug.

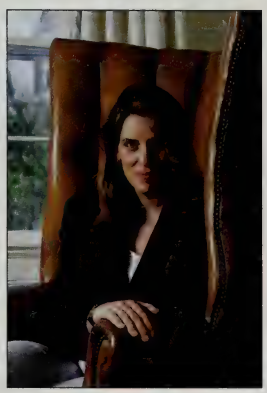




house; but neither did they want the house to be overdone. Thus while decisions were made in keeping with the house's historical rectitude, formality was downplayed. Many of the walls are glazed, for example, but with a dry-brush technique that gives them a subtle texture and depth rather than a glossy surface.

Evidence of such choices abound. In the entrance hall, the floor was stenciled rather than polished to a high shine. In the living room, a pair of sofas upholstered in an off-white casual fabric keep company with pillows made from nineteenth-century American blue-and-white tea towels.

"The dining room is a proper dining room," Hagan explains, "but the room *feels* informal. It was important to be able to seat fourteen at dinner, but the chairs are comfortable, and they were finished with nailheads. The chandelier is painted wood and tole, and the pictures on either side of the Welsh dresser are rustic—they were painted on glass. And the hurricane lamps are practical for those evenings when the wind off the water threatens to blow the candles out."



"By opening up all the spaces, we were able to bring in more light," explains Hagan (left). BELOW: "The blue gray in the dining room complements the ocean." A John Marin watercolor hangs over the mantel. Chandelier, Reymer-Jourdan Antiques. Elizabeth Eakins rug.



OPPOSITE: Hagan installed custom cabinetry in the newly expanded sunroom. Set about the shelves are arrangements of treen, antique leather-bound books and inlaid boxes and tea caddies. "The owners have punctuated their house with a variety of fun collections."

Hagan is particularly interested in mixing pieces and textures. "Some designers think detail means fringe, but I'd rather see each element presented in a straightforward way," she says, pointing out a grouping in the living room that includes a bronze low table with a bluestone top, a studded leather trunk and a pair of slipper chairs.

The project included a treasure hunt for pieces that related to the history of the island. The entrance hall's round mirrors, scavenged from a local antiques shop, are a witty reference to a





LEFT: "The master bedroom, with its multiple windows in a bay, is really just a soothing frame for the beautiful view. The layout of the space takes full advantage of it. The chairs set by the Swedish table invite you to watch the boats going by or to quietly read."

ship's portholes. The clients are avid collectors of Nantucket scrimshaw, and examples of that meticulous craft are arranged like constellations on tabletops in the living room and upstairs on the Swedish painted chest in the master bedroom, as well as in other rooms throughout the house.

In describing the master bedroom, Hagan says, "The walls are glazed blue, and when you open the door, you feel as if you're walking into a cloud. We used white gauze over blue linen for the draperies, which extended the ethereal effect." A blue-and-white handwoven rug underfoot furthers the sense of floating between the sky and the bay.

"It's wonderful to work with clients over time and to develop a rapport," Victoria Hagan continues. "For me, the goal isn't decoration. It's about creating a setting in which people can enjoy themselves. After all, Nantucket is about ease and calm." □

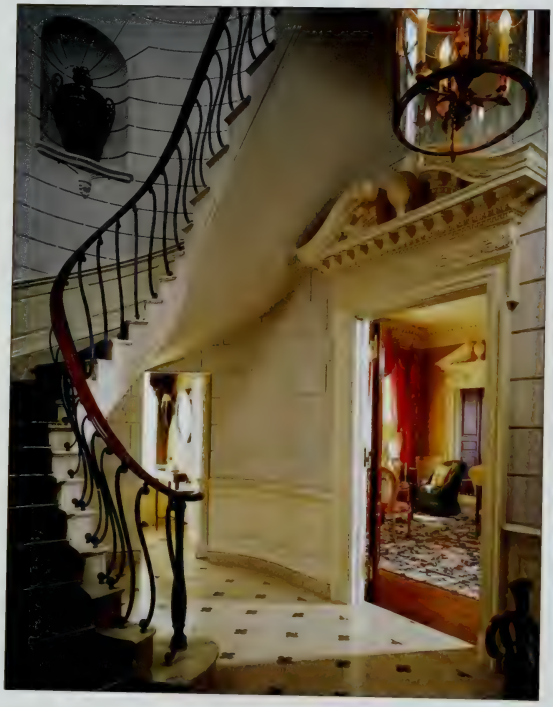
OPPOSITE: "The soft, monochromatic colors in the guest bedroom play up its warmth and comfort," says Hagan. The hand-stenciled walls attest to "the clients' love of and attention to detail." Mirror sconces from John Rosselli. Bergamo drapery fabric.



RIGHT: "I was immediately inspired when I saw the deck and the dock," recalls Hagan. "The sense of walking to the water underscored the entire project. The water was key to everything."

ENGLISH FINESSE ON FIFTH

CLASSICAL DETAILS TRANSFORM AN ORDINARY MANHATTAN DUPLEX



The Fifth Avenue address couldn't be better. The building was put together almost exclusively by the Whitneys and the Rockefellers. The apartment itself is a duplex on a high floor, with a view of Central Park that's right out of the movies. So it's hardly a wild assumption to picture substantial architectural details, a floor plan as vast as the

"We created a background of classical details for English and Continental furniture," David Easton says of his clients' Fifth Avenue duplex, which he reworked with his architectural associate, Eric J. Smith. ABOVE: A new staircase links the two floors.

RIGHT: "All of the living room fabrics were chosen to complement the Bessarabian carpet," Easton points out. "The Russian chandelier is reminiscent of one at Ostankino, a palace in Moscow." Clarence House wallcovering and sofa brocade. Scalamandré drapery fringe.

Interior Design by David Easton
Text by Annette Tapert
Photography by Durston Saylor





"The dining room was built around a mantel inspired by one that was brought to Buckingham Palace from Brighton," says Easton. "The wallpaper was painted with chinoiserie decorations based on an eighteenth-century document." Brunschwig & Fils chair fabrics.







"The new library was fashioned out of part of a terrace." Brunschwig & Fils drapery silk. Sofa velvet from Clarence House. Old World Weavers gilt chair fabric, left.

view and a feeling of organized luxury.

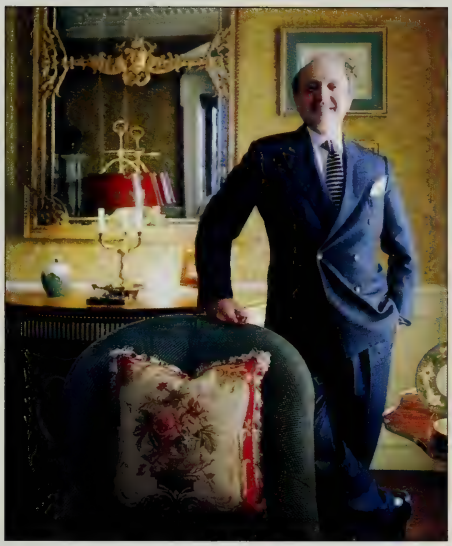
This was not, however, what David Easton found when he walked through the apartment that his clients bought after their children had left the nest. "The architectural plan didn't work at all," he recalls. "The duplex had been carved out of a much larger triplex. The entrance was narrow and tight. The staircase wasn't particularly attractive. It had a terrace but no library. There was no sense of flow. It wasn't falling apart —it was just kind of gray."

Situations like this are tailor-made for Easton, who likes nothing better than to integrate decorating with architecture. "Rooms are an ensemble of the architectural plan, the decoration and the furniture arrangement," he explains. "In this case, we began with furniture. In their previous apartment, the clients had French antiques. The wife is a very smart lady who had good instincts about the duplex—she realized immediately that their French things were scaled too small. She had an affection for English mantels, so we planned to interweave the furniture they had with the pieces we'd buy in Europe."

Then the structural work began. Easton and his architectural associate, Eric J. Smith, appropriated much of the terrace for a new library. They installed a fireplace in the library and new mantels throughout the apartment. In the entrance hall, they put in a new staircase and stone floors. They designed the door casings, pediments and moldings that give the apartment its English charm. And they completely redid all the unromantic but crucial func-







"The best things about the apartment are its marvelous light and its fabulous views," says Easton (right). "What was needed was a better organization of the rooms." LEFT: A Georgian-style painted four-poster dominates the master bedroom. Floral fabric, Old World Weavers.

tional aspects of the rooms.

Easton is a great believer in doing sketches and floor plans, then having them rendered so completely they look like drawings of the finished apartment. For the clients, this eliminates the possibility of expensive surprises.

"Before you go shopping, you want a clear sense of the balance of color, weight and texture between the carpet and the walls," he says. "I generally start with the mantel, which is the most architectural element. Its color affects the color of the walls; the color of the walls affects the draperies; the color of the draperies affects the upholstery. So when we look for furniture, we have a folder for each room with the floor plan and some fabrics that would work well for each piece."

This method was extremely congenial to the wife, who likes a sense of order and logic. But she is not without an appreciation of the sensuous, and she warmed quickly to Easton's idea of covering the dining room walls with wallpaper that was adapted from an eighteenth-century chinoiserie design—and executed on a powder-pink background. Her husband was less sure. "The red silk faille draperies and the mustard-upholstered walls in the living room are also a strong statement, but this is a big dining room, a big statement," Easton notes. "None of it is quiet—it takes someone with passion to want something like that. If it hadn't been for her, the dining room would never have happened."

Shopping can be an exhausting marathon. Because of Easton's almost mathematically precise planning, his clients have a much more enjoyable experience. "I love buying trips," he says. "They tend to last three or four days. My clients and I have lunch and dinner together. It's not just a matter of making them feel comfortable and making sure they have a good time—the most important thing is learning. As time goes on, you learn about the way people react to things. And, of course, about furniture, decoration, gardens and architecture."

Easton recognizes there's a powerful emotional undercurrent in even the most thought-out project. "It can be complicated," he says. "Sometimes people feel more than they think and know less than they imagine." Not this couple. In their travels with Easton, they found a crystal-and-green-glass chandelier in New York—"one of the most extraordinary chandeliers ever to come from Russia," the designer comments—and an Adam mantel in England. They swept through antiques shops in London, added more pieces in France and came back both sated and invigorated.

Fifteen months after the couple hired Easton, the duplex was completed. The result seems inevitable. Everything is where it should be—high above New York, this apartment feels like a house. "The couple had an interest in and a taste for wonderful furniture," says David Easton. "With that in mind, we created an architectural background for their collection. At a fashionable address, with quality pieces everywhere, it is, in the end, a very simple story." □

EASTON IS A GREAT BELIEVER IN SKETCHES AND FLOOR PLANS. THIS ELIMINATES EXPENSIVE SURPRISES.

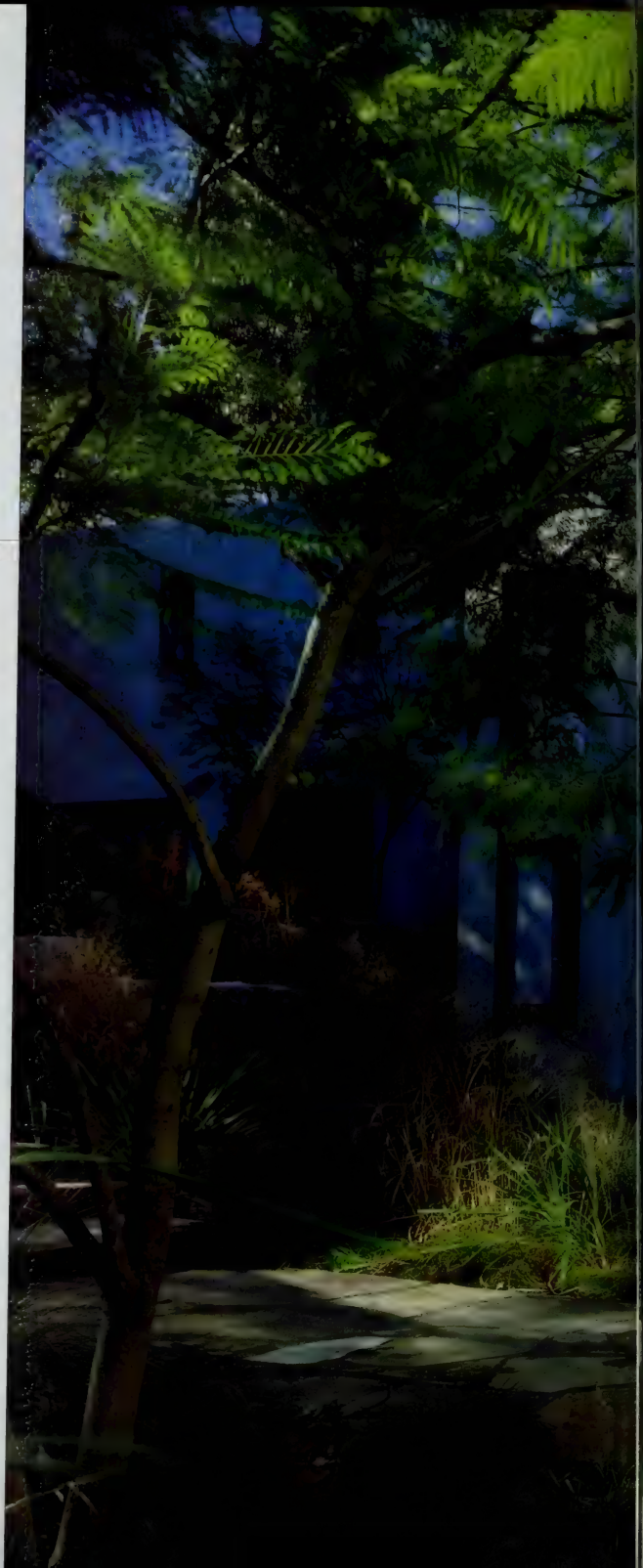
Architectural Design by Winston Chappell
Landscape Design by John Greenlee
Text by Michael Frank
Photography by Mary E. Nichols

CANYON ZEN

A FILM DIRECTOR'S CONTEMPORARY VISION FOR LOS ANGELES

I grew up near San Francisco, where earthquakes are a regular occurrence," says film director Kathryn Bigelow. "But the 1994 Northridge quake was truly terrifying. Usually you go outside and wait for it to pass. This one was so strong that I was frozen. I looked up and saw the ceiling separating from the beams, chunks of plaster torpedoing back and forth in front of my face—and a sudden darkness. There was no ambient light in the city, and slowly I began to see stars shining. It was beautiful, alarming and strange. Transformers in the valley exploded, and there were bursts of fire and electricity on the horizon. When day broke, I was reminded of what we call in film a slow reveal: Bit by bit I realized that the sun was shining directly on my face. There was no ceiling, no skylight, no roof. The house had split in two. It was destroyed."

As the director of such rigorous, visually rich movies as *Near Dark* (about vampires), *Blue Steel* (a feminist cop story) and *Strange Days* (a futuristic film noir), Bigelow is accustomed to seeing—and rendering—the world in vivid and dramatic terms. She is also used to



Kathryn Bigelow wanted a residence with the scale of an industrial warehouse (a building type she considers "the cathedral of American architecture") and the finesse of Japanese fabrication. The Los Angeles house, designed by Winston Chappell, forms an L at the entrance court.





"Winston told me, 'Architecture is like the human body: It's symmetrical with grace notes of asymmetry, the equivalent of having two eyes and two arms and one heart,'" says Bigelow. The beamed living area opens to a side deck and descends to the screening room at the far end.

The house has the feel of a New York loft," notes Chappell, "but it is quintessentially California in its use of wood and glazing and its strong orientation to the outdoors." BELOW: South American chairs join an Italian table in the dining/kitchen area. Sub-Zero refrigerator; Viking hood.



functioning at a moviemaking pace, so it is little surprise that the very day after the earthquake, she scheduled a meeting with architectural designer Winston Chappell to talk about rebuilding her house in the hills above Los Angeles. "In a strange way," she recalls, "I was buoyed by the prospect of starting over."

Winston Chappell and Kathryn Bigelow are an interesting intersection of talents. Bigelow's background is in the visual and conceptual arts in New York, where she showed a piece at the Whitney Museum, had a studio in the vault of a former Off-Track Betting building, and renovated lofts to get by before studying criticism at Columbia University's graduate film school and making her first independent movies. Chappell had followed a similarly maverick path to architecture and design: A student of art history with a particular interest in Chinese and Japanese Zen Buddhist art, he was much formed by the sixties, when he built geodesic domes. He worked as a contractor for years before designing and renovating houses. Self-taught in architecture, Chappell had heretofore specialized in rehabilitating Craftsman and Spanish-style houses, though his interests are far from limited to those popular California idioms. (He draws all the plans himself, then consults with a structural engineer.)

Chappell had worked with Bigelow before the earthquake, adding a swimming pool and poolhouse to her hillside property. "It's not often that someone walks into your life to talk about a swimming pool and mentions Noguchi," Bigelow says by way of explaining the modernist vocabulary she and Chappell discov-



"Having already lived on the property, Kathryn knew the light," Chappell says. "She knew where she wanted to sleep, drink coffee, read, entertain—which greatly enhanced the design." RIGHT: The west-facing, Douglas-fir-detailed library ("a wall of books, a wall of view") is a 15-foot cube.



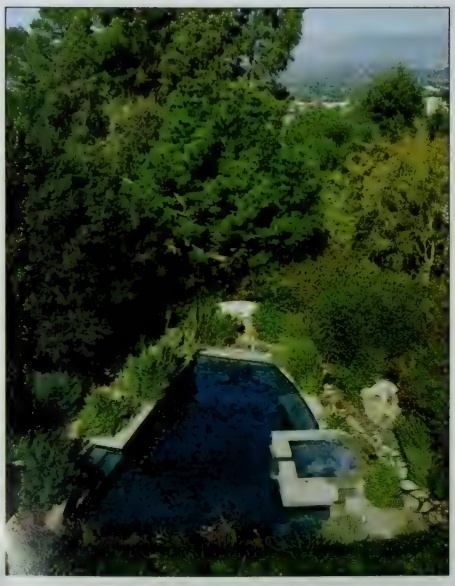
BIGELOW WANTED "A HOUSE THAT WOULD BE DICTATED BY THE SITE."



ered they shared. Chappell, for his part, had grown up in a 1949 A. Quincy Jones house in Bel-Air that was furnished with pieces by Charles Eames, Herman Miller and George Nelson; he now lives in a house built in the late forties from a Cliff May plan. "When Kathryn said she wanted a big, clean, minimal, functional space, a house that crossed a New York loft with some of the best site-sensitive ideas that came out of California postwar architecture, I was thrilled," says Chappell. "I didn't have to research the correct art-historical details. It was like returning to my roots."

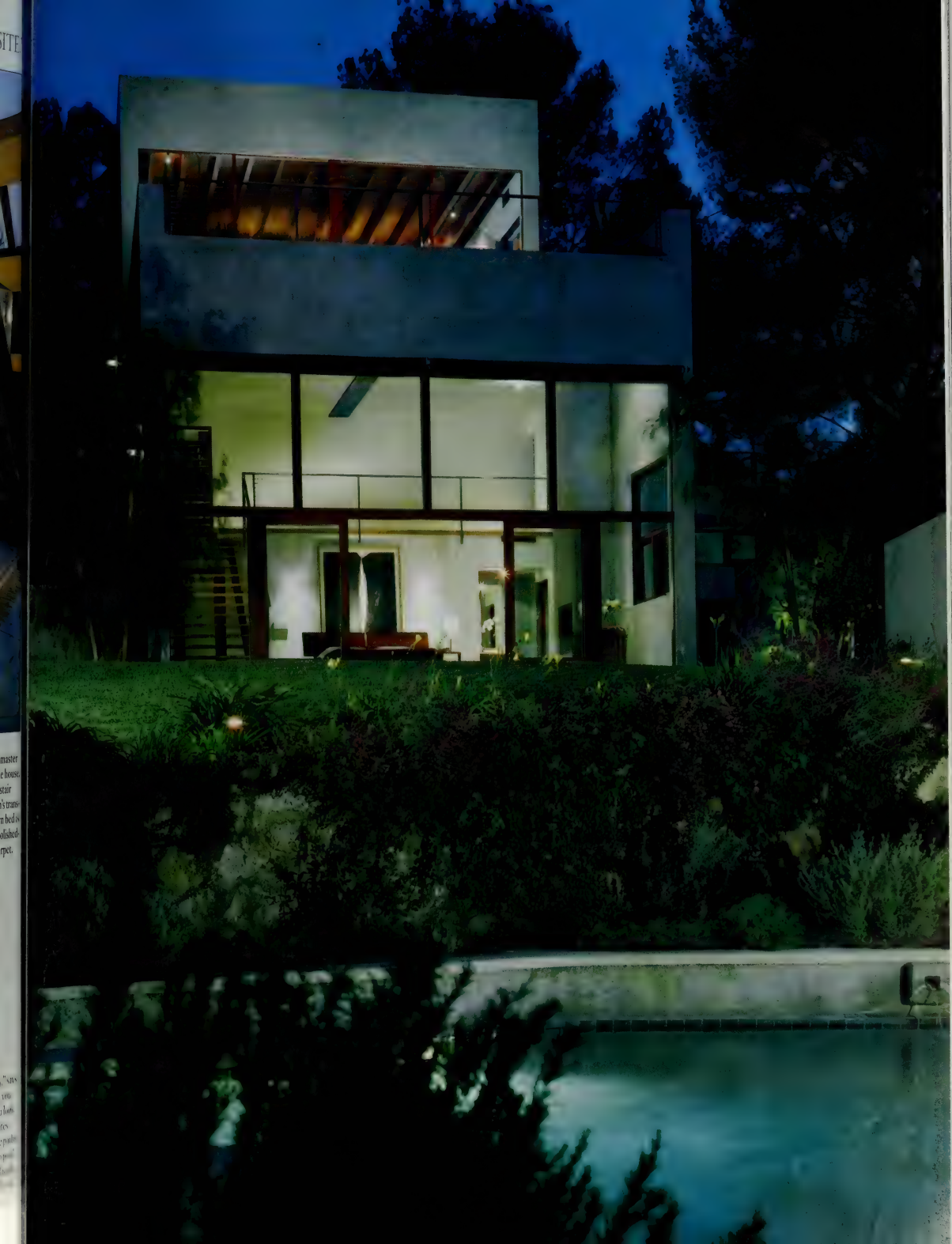
Bigelow's former house began in the thirties as a modest mountainside cabin, perhaps built as a weekend retreat, and grew over the decades as porches were converted to bedrooms and old barbecues were turned into fireplaces. It was partly ranch, partly bungalow in style, had a flat concrete-tile roof and was

continued on page 223



ABOVE: The double-height master bedroom, the first level of the house, fronts the garden. Floating stair treads contribute to the room's transparency. The cherry platform bed is by Vico Magistretti. On the polished-concrete floor is a Herika carpet.

"It has a placeless, feral quality," says Bigelow of the site. "At night you hear coyotes howling, yet you look out at city lights twenty minutes away." LEFT: Broken-concrete paths lend a natural effect to the lap pool and spa. OPPOSITE: The rear façade is dominated by the articulated window wall of the master bedroom.



Architecture and Interior Design by Campion A. Platt
Text by Steven M. L. Aronson
Photography by Durston Saylor

SOUTHAMPTON SOPHISTICATE

SHARP STYLE ANIMATES THE RESIDENCE OF PRINCESS ZARINA OF MALAYSIA



She was Her *Royal* Highness until her divorce from the crown prince, at which point she happily reverted to the more modest title she'd been born with—just plain Princess Zarina of Malaysia. "What they don't give you, they can't take away—the 'Royal' was theirs but the rest was mine," laughs this princess in her own right, the daughter of a prince from Selangor, one of Malaysia's most prosperous states.

Titles aside, Princess Zarina has made her own good fortune: She's an international businesswoman, with a private bank in Malaysia, ruby and sapphire mines in Asia Minor and a cluster of luxury hotels in Thailand on the horizon. Her far-flung homes include a Georgian mansion in London's Belgravia, an apartment half a mile away in Holland Park "for my skiing clothes," an apartment half the world away on Fifth Avenue, an es-



ABOVE: "I used a meandering path as the approach—it allowed for more lawn," architect and designer Campion A. Platt says of his renovation of Meadowmere, an estate in Southampton, New York. "An addition over the garage balances the structure and frames the turret."

RIGHT: "We thought of it as an old hunting lodge with a modern overlay," says his Malaysian-born client, Princess Zarina. Platt designed many of the furnishings, including the intersecting tables of bentwood pine and Japanese raffia. Cowtan & Tout green chenille.



tate near the royal palace in Kuala Lumpur and, last but not least, a turreted keep called Meadowmere, in Southampton, New York.

"I'd been renting in the area for a couple of summers and just happened to drive past this house," the princess recalls. "There was something about it. . . ." It had a style all its own, to be sure—built in the 1940s of rustic brick and set far back on a broad sweep of greensward—but at the same time it reminded her of the Bavarian hunting lodges in which she had summered as a schoolgirl. This, she realized on sight, was the house of her heart's desire, the one that she wished to make into "a home away from home, or at least a home away from my other homes—an American holiday place for my two daughters and also for one of my daughters' dogs."

The house was within stone-skimming distance of the Atlantic—"near enough for me to hear the waves pounding on the shore at night." And the grounds were so ample she could fantasize being able to remain contentedly within the compound during "high-season weekends when the roads of the Hamptons are always chockablock." So the princess bought the place. But then she declined to move in. "The house was livable, but not for the way *I* live," she maintains. The downstairs sitting rooms were too small, the upstairs bedrooms were tiny, and there wasn't a loggia in sight—in other words, the whole thing needed reworking.

A few years before, Princess Zarina had attended a private party in Manhattan at SoHo's fashionable MercBar, and she had been fascinated by the juxtaposition of rich materials against an organic framework. "I could see straightaway that whoever did this could not just deco-



RIGHT: Platt's octopus chandelier floats over "a rustic country manor dining room where the furniture is both rough and formal," he says. "The knots in the pine chairs have been punched out, and the table base was wrapped with rope." Maya Romanoff drapery fabric.

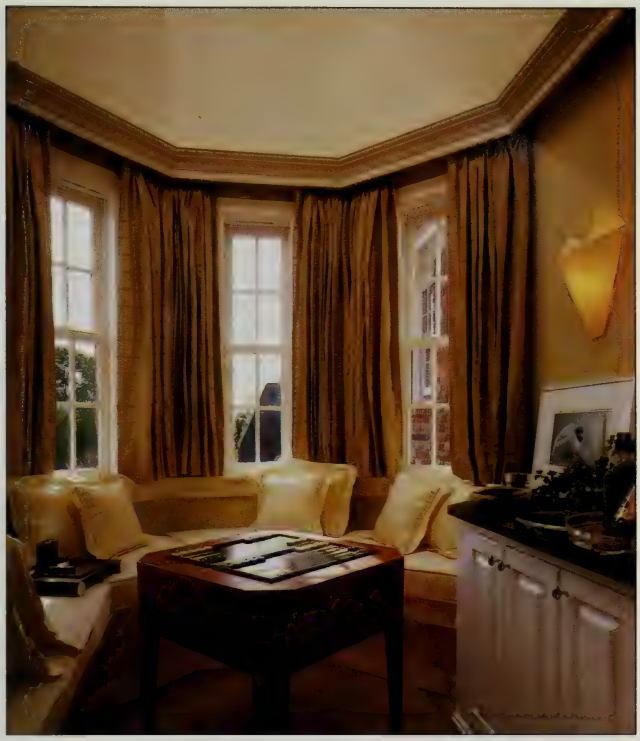


ABOVE: "I opened the fireplace to the billiard room. The mantel has the same stone that's on the terrace," says Platt. Above it is a 1927 De Chirico charcoal; at left is a Buddhist tablet. A Craftsman-style bench has a plant holder. White daybed pillows, Clarence House.









rate and furnish but could create a whole world," she marvels. She promptly hired the architect, Campion A. Platt, to redo her Fifth Avenue apartment (see *Architectural Digest*, December 1995); and later, because he was also active in hotel design and development, she invited Platt to Juan-les-Pins in the south of France to "look at the potential" of the Hotel Belles Rives, which she was considering buying. "In the process, Campion and I got involved," she confesses, "and by the time we were discussing Meadowmere, it was for us as a couple."

The princess would entrust Platt not only with improving the house but with designing the lighting, carpets and much of the furniture. "We were basically starting from scratch," Platt explains. "This project was one of those rare opportunities to approach all aspects of the design simultaneously—from choosing the smooth interior finishes to enhancing the rough exterior brick and mortar."

ABOVE: "I converted a space in the turret into an after-dinner gaming room," says Platt. "The backgammon table was meant as the centerpiece." *Spanish Dancer*, a 1971 photograph by Ruth Bernard, is under a paper sconce. J. Robert Scott drapery, pillow and bench fabrics.

LEFT: Platt incorporated naturally shed moose antlers into a light fixture for the billiard room. "Billiard tables are traditionally dark and heavy," he says. "I had this done in knotty pine. And the birch drapery poles will weather with age." Drapery and bench fabric from Larsen.





LEFT AND COVER: "Stacked milk cartons were my inspiration for the guest bedroom's desk," says Platt. Marble head, Sotheby's. Baccarat crystal vase. J. Robert Scott drapery fabric. Patterson, Flynn, Martin & Manges carpet. RIGHT: The room's fabric is by Clarence House.



BELOW: A George Nelson chaise longue joins a 1900s Indonesian carved ebony boat, a Horst photograph, a display of wood Buddhas and a 1920s Burmese chest that serves as a bench in the guest bedroom's private lounge. Bench fabric from Jim Thompson Thai Silk.

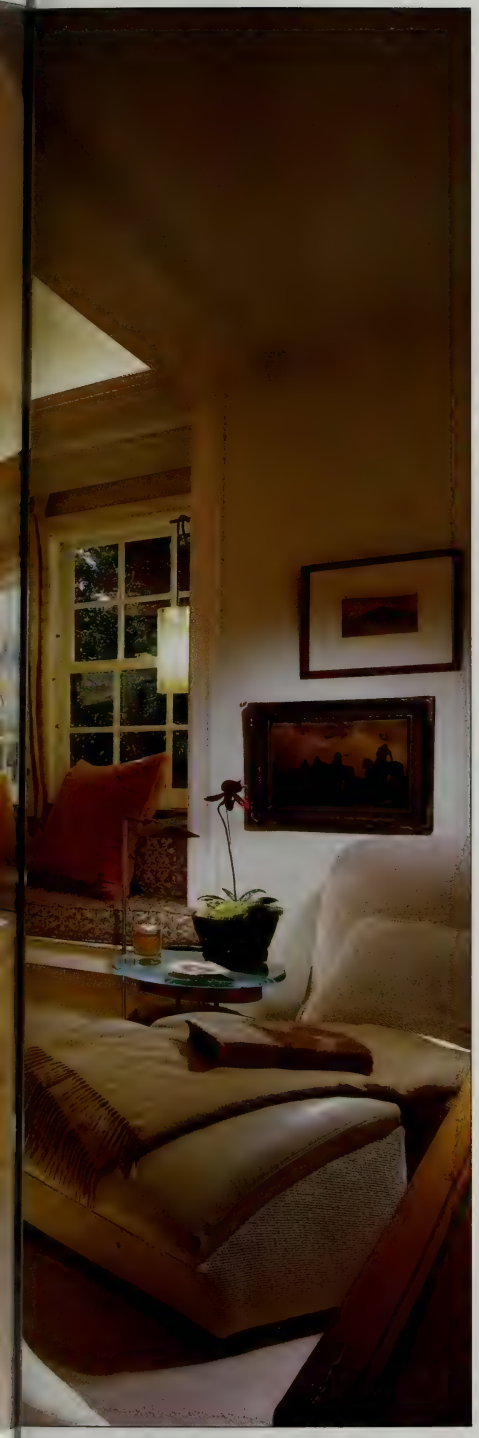


The architectural changes turned out to be massive. Working within the constraints of the existing ceiling heights and rooflines, Platt introduced new windows, doors and fireplaces, and a new roof. To extend the living space outdoors, he created an open terrace running alongside all the major entertaining rooms—columned, trellised, glass-roofed and paved with misty-rose sandstone from Arizona to harmonize with the brick of the house. He also built an addition over the garage that remains indistinguishable from the original façade and in fact gives the house its perfectly balanced form. When it came to the wildly overgrown grounds, the couple decided to try their hands at landscaping—and happily discovered that they had green thumbs.

Princess Zarina visualized the indoors as a series of elegant backdrops for her extensive collections, which

"THE HOUSE WAS LIVABLE, BUT NOT FOR THE WAY *I* LIVE."





LEFT: Platt worked pieces of faux tortoiseshell into the master bedroom's headboard and side tables. Greek statuette fragments, Sotheby's. Chaise longue, ottoman and drapery fabrics, J. Robert Scott. Manuel Canovas bedcovering and throw pillows. Schumacher carpet.





ABOVE: "We added a covered terrace alongside the house to unify the floor plan," says Princess Zarina (top, with Platt). "Campion gave the trellis a glass roof so that we could use the space year-round. The wisteria will eventually climb through and form a solid exterior."

encompass antiques (alabaster Buddhas, religious tablets and other artifacts Asian, pre-Columbian, Hellenistic and Native American), art (Picasso, Chagall, De Chirico, Juan Gris and Francis Bacon) and photography (Man Ray and Edward Curtis). "Because the house had a fairy-tale quality to it and looked out on pastoral farmland," Platt says, "my point of departure for the interiors was the classic country manor. But I departed from *that* pretty quickly—I felt it needed a modern twist." The designer went even further and came up with an idiom all his own—furniture that's a free play of sculptural form and near-colorless color (the cream, parchment and ivory tones to which he has long been partial).

In the living room, each piece is an enveloping blend of beautiful woods and soothing surfaces. "Texture and tactility are very important in my work," he explains, adding, "I used perfectly ordinary materials but I clad them in extraordinary finishes and gave them, I would

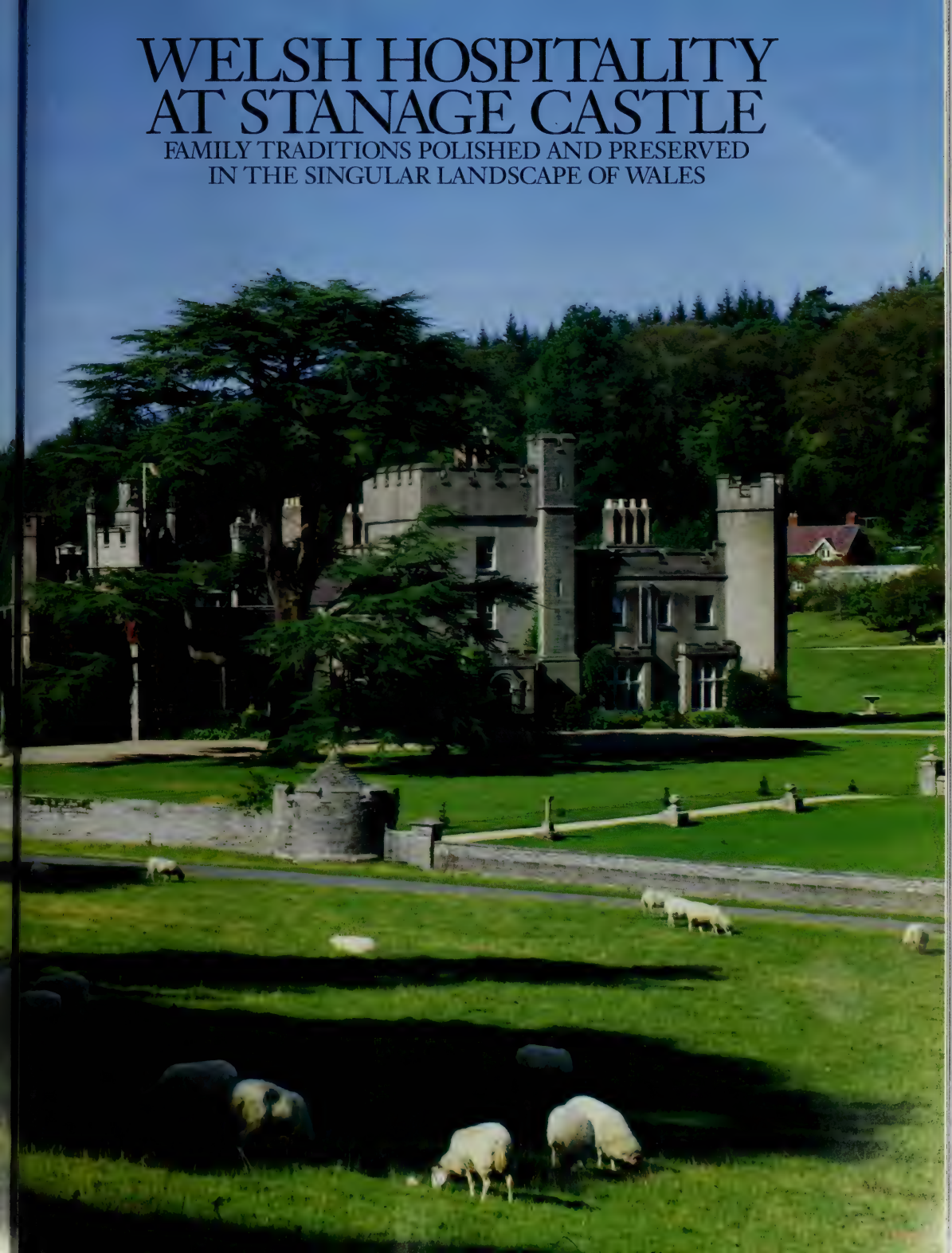
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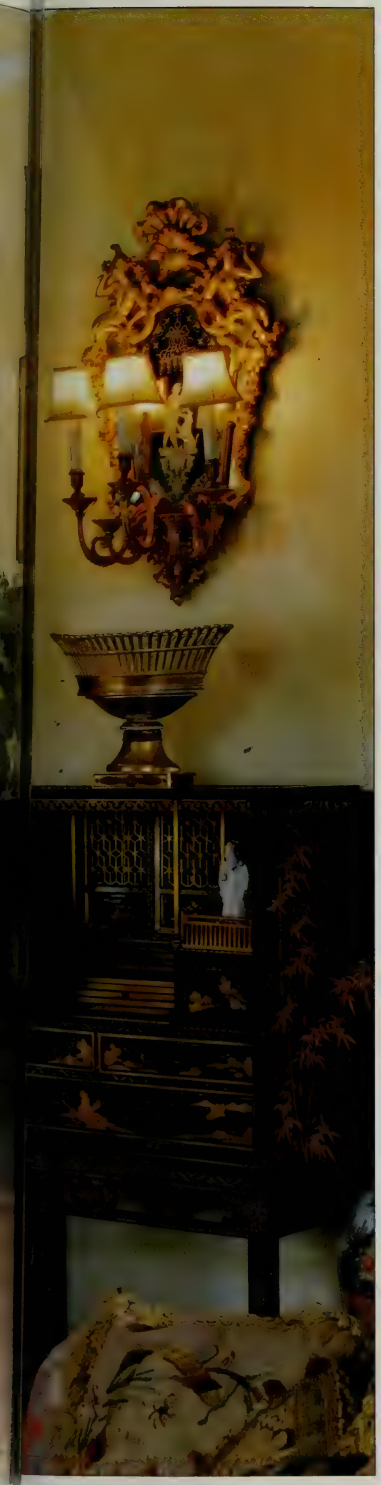
Stanage Castle in Wales, an Elizabethan farmhouse redesigned and expanded by Humphry Repton in the early 19th century, is the family seat of Jonathan Coltman-Rogers. He and his wife, Sophie, spent 12 years restoring the castle and now welcome guests.

WELSH HOSPITALITY AT STANAGE CASTLE

FAMILY TRADITIONS POLISHED AND PRESERVED IN THE SINGULAR LANDSCAPE OF WALES







Text by Kate Corbett-Winder
Photography by Tim Beddow



The drive seems to stretch for miles, sweeping through dramatic parkland past sheep, cows and pheasants, until at last you see the castellated outline of Stanage rise on the skyline. Standing like a stage set against a wooded backdrop, the rambling castle with its eccentric crop of turrets is perfectly positioned in the Welsh landscape.

The Rogers family came to Wales at the time of William the Conqueror and settled at Stanage in the early nineteenth century, once Humphry Repton had finished his commission to turn a modest Elizabethan farmhouse into an imposing country seat. Better known for his classical tastes in architecture and gardening, Repton succumbed to what he called the "wild and shaggy genius of Stanedge" and produced an irregular design in keeping with the Picturesque ideal that flourished on the Welsh border at the turn of the eighteenth century. Repton's proposals were presented to his patron Charles Rogers in one of the famous Red Books, leather-bound folios of words and watercolors.

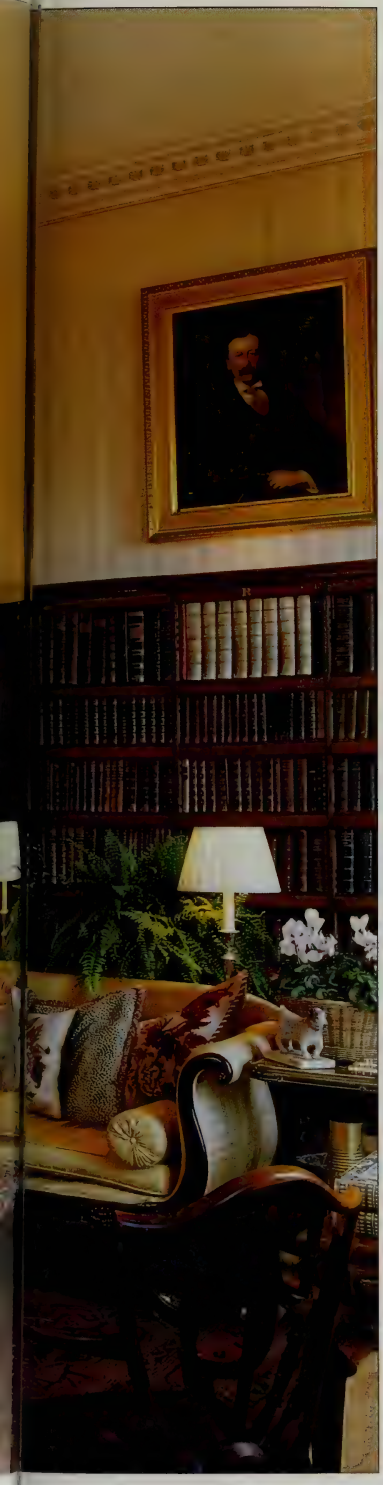
"It must be the Residence of a family," he wrote, "and as it is some distance from Society we must provide for the accommodation of its own family and for the reception of friends and visitors who may come from the Capital or other distant parts; this cannot be expected in a very small mansion."

The house grew even larger in the mid-nineteenth century, acquiring a Gothic Revival dining room, a billiard room, servants' wings and more towers and turrets. In 1980 Jonathan Coltman-Rogers, the present owner of Stanage, brought his bride, Sophie, to the family seat. Her apprehension about living in an

LEFT: **"The Romantic paintings arranged in the drawing room were collected by ancestors of Jonathan's while on the grand tour," notes Sophie Coltman-Rogers. A pair of Japanese lacquered cabinets on stands flank the Italian-marble-columned fireplace.**

ABOVE: **"Jonathan's grandmother hung the silk draperies in the dining room. She decorated it to resemble White's Club in London, which was one of her husband's favorite places." The Gothic Revival room was added in 1846, when Stanage was further extended.**





old castle was quite justified. "The house was in such beautiful country, and although it had a friendly atmosphere, it was terribly neglected and run-down and desperate for love and organization," she recalls.

Little had changed since World War II, when rooms were closed up, furniture and paintings were stacked in the attics, Repton's garden was plowed up and planted with potatoes, and Nissen huts for American GIs were erected in the park. After the war there was no money for improvements, and succeeding generations adapted as best they could, ignoring the icy drafts that whipped through the long passages.

Jonathan Coltman-Rogers spent holidays at Stanage with his two younger brothers and took over the house and five-thousand-acre estate when his grandfather died in 1976. (His father had been killed in a car crash when Jonathan was five, so he had known for years what the future would entail.) He moved in with his step-grandmother and filled the house with friends. The shooting parties were spectacular, but living conditions were spartan. One regular guest had a blanket-lined smoking jacket made to survive dinner in the vast crimson dining room—an interior copied from the dining room at White's Club in London, where Coltman-Rogers's grandfather had felt happiest.



Despite the gloom, Stanage was a challenge that fired Sophie Coltman-Rogers's imagination. Decoration and color are in her blood. The daughter of dress designer Belinda Belville, she

continued on page 227



LEFT: A self-portrait by Sir Godfrey Kneller overlooks the library, which was also created in 1846. The space had been the dining room in Repton's layout. Paintings of Rogers family members hang above shelves filled with 18th- and 19th-century books. Osborne & Little wallcovering.

TOP: "The billiard room rug was given to Jonathan's great-grandfather by Cecil Rhodes, and the artifacts were brought back from Africa," says Sophie Coltman-Rogers. "Billiards is an after-dinner Stanage tradition." ABOVE: A guest bedroom. Ramm, Son & Crocker floral chintz.

ART

ABORIGINAL DREA

POWERFUL WORKS FROM AUSTRALIA'S INDIGENOU ARTISTS ATTRACT COLLECTOR INTEREST



COURTESY AUSTRAL GALLERY

Starting in the 1970s small groups of Australian Aborigines living in the center of the continent in the arid expanse known as the Western Desert began to produce richly inventive, graphically vivid paintings that astonished the antipodean art world. The earliest examples to be widely seen were made on scraps of board, but soon more polished paintings in acrylics on canvas began to reach galleries in Alice Springs and Melbourne, and eventually museums in Europe and the United States. The reasons for the enthusiastic response they elicited are not hard to discern. The paintings were both joyfully exuberant and immediately accessible—at least on a superficial level—to anyone attuned to twentieth-century painting.

To be confronted for the first time with works by artists such as Paddy Jupurrula Nelson and Mick Namarari Tjapaltjarri is to be amazed and exhilarated. With their pointillistic fields of color and their vigorous sense of pattern, the paintings seem initially to be magnificent abstract compositions. Yet that is precisely what they are not. Each is a complex visual statement packed with description, narrative, sacred mysteries and primal epistemology. Sometimes called Dream Paintings, they are coded visions of the Aboriginal worldview, painted out of a moral obligation to past and future generations.

The Aborigines of Australia are often described as survivors of the Stone Age. The first hunters and foragers arrived in the area about forty thousand years ago. At the end of the Ice Age, the continent was cut off from the rest of the world by rising oceans. The culture of the Aborigines—which incorporated cave painting, sand painting and ceremoni-

AINTINGS

By Christopher Finch



al body painting—was thus able to remain intact and virtually undisturbed until the annexation of the continent by the British in the eighteenth century.

Australia replaced the lost American colonies as the site of British penal settlements, with the first party of convicts landing there in 1788. Soon explorers and escaped prisoners began probing the interior, and the discovery of gold in 1851 brought another wave of adventurers. Sheep farming was established, railroads were built, and in 1901 Australia became an independent nation within the British Empire.

The indigenous people were denied citizenship. They were denied much else besides. Aborigines were treated as barely human. As recently as 1968, bands of nomads were being trucked to remote settlements, far from the sacred landscapes of their ancestors, and forced to live under government supervision in the name of assimilation. Everything imaginable was done to suppress their culture.

In 1971 a young artist named Geoffrey Bardon took a teaching post at Papunya—a godforsaken hamlet into which the authorities had herded more than a thousand Aborigines from various tribes to live under appalling conditions. Bardon attempted to have his students spruce up the school by painting murals that in-

UNTITLED

Johnny Warangkula Tjupurrula, Papunya, 1989. Acrylic on canvas; 37" x 118". In the early 1970s Tjupurrula was a member of the first group of Aborigines to use acrylics. Employing the traditional iconography applied in body and sand paintings, Papunya artists recorded rituals, myths and legends in their works. Austral Gallery, St. Louis.

corporated traditional design elements. The youngsters knew little about Aboriginal culture, and eventually the older men of the community took over the project.

This led to an intense interest in the possibilities of recapturing the essence of Aboriginal lore through painting, with individuals and teams of artists beginning to work on whatever surface was available. The paintings they created were made up of constellations of symbols—ciphers that stood for *star*, *wallaby*, *witchetty grub*, *kangaroo* and so on. Each constellation told a story, a legend of the Dreamtime, when spirits walked the earth, typically combined with a maplike representation of the native land of the artist, the landscape in which he and his ancestors had hunted and worshiped.

In many of these early Papunya works, the symbols were picked out with decorative patterns of dots. Later the dots came to dominate the paintings. It seems likely that this device was adopted, in part at least, as a way of camouflaging sacred imagery, but it soon became characteristic of the entire central Australian painting genre.

With Bardon's help, sales were made, and by the mid-1970s the Papunya artists were in a position to work on stretched canvases. Setbacks still occurred, however. Discovering that the paintings had monetary value, whites



GRAHAM BARING, COURTESY SOTHEBY'S MELBOURNE

Wild Potato Dreaming

Billy Stockman Tjapaltjarri, Papunya, 1971. Acrylic on board; 21½" x 18". An extremely rare work from the first year of Aboriginal painting at the Papunya settlement has symbols for water holes, wallaby tracks, wild potato flowers, tubers and roots. Sotheby's, Melbourne.





MARINA FAUST

employed at Papunya stole them and sold them for their own gain. Slowly conditions improved, and the Aborigines banded together to market paintings through their own company, Papunya Tula Artists. Men such as Old Walter Tjampitjinpa, Johnny Warangkula Tjupurrula, Billy Stockman Tjapaltjarri, Clifford Possum Tjapaltjarri, Tim Leura Tjapaltjarri and others were on their way to gaining international reputations. Soon gifted female artists such as Pansy Napangati were exhibiting alongside the Papunya men.

In 1984, a hundred miles to the north in the settlement known as Yuendumu, women were quick to take up painting on an equal level with the men. There too, decorating the local schoolhouse gave impetus to painting, and soon Yuendumu became recognized as a major center of Aboriginal art, with its own distinct style, characterized by brighter colors and greater compositional fluidity than is typical of

Water Dreaming

Above: Paddy Jupurrula Nelson, Yuendumu, 1993. Acrylic on canvas; 52" x 82¼". Nelson has the tribal right to paint several Dreamings, or stories concerning creation and spirituality. Black lines in a water Dreaming show the paths traveled by ancestors between water holes. Galerie Woo Mang & Partners, Paris.

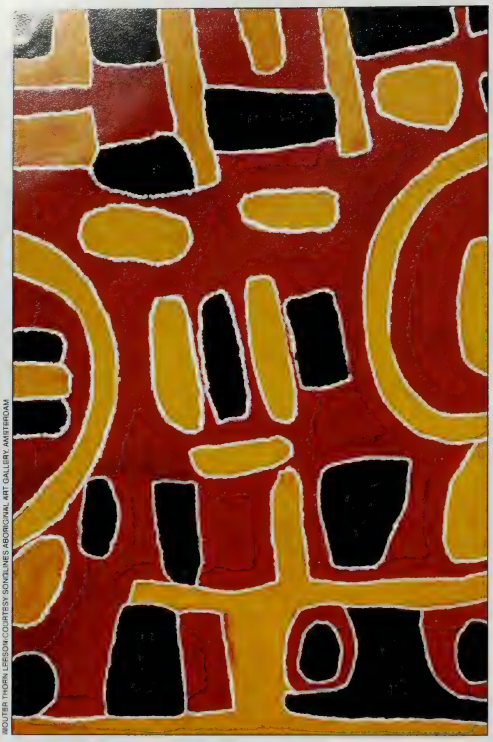
Collecting Aboriginal Dream Paintings

It is easy to be captivated by the visual power of Western Desert paintings, yet new collectors should remember that, as in all sectors of the art market, quality is the bottom line. The worldwide recognition accorded Aboriginal art has given rise to a flood of second-rate canvases, and collectors are advised to do their homework before making purchases.

The highest premiums are paid for the Papunya Tula paintings of the early 1970s. As the first works produced by Aboriginal artists in acrylics, these are the closest in spirit to the age-old Aboriginal traditions of sand and body painting. Prices have increased as much as fivefold in the last four years, with the best examples selling for $15,000 to $75,000 or more. Sotheby's stunned the market last year by selling a 1972 work by Johnny Warangkula Tjupurrula for $153,000.

Fine works from the 1980s and 1990s by important artists such as Ronnie Tjampitjinpa and Eubena Nampitjin sell for between $5,000 and $15,000, while paintings by stars like Emily Kame Kngwarreye and Rover Thomas climb from $5,000 to more than $50,000 for extraordinary examples. High-quality canvases by less well known artists can be found in the $2,000-to-$5,000 range. Collectors can travel to remote settlements in the Western Desert to buy directly from artist co-ops on tours organized by Didgeri Air Art Tours (telephone and fax 61-8-8948-5055).

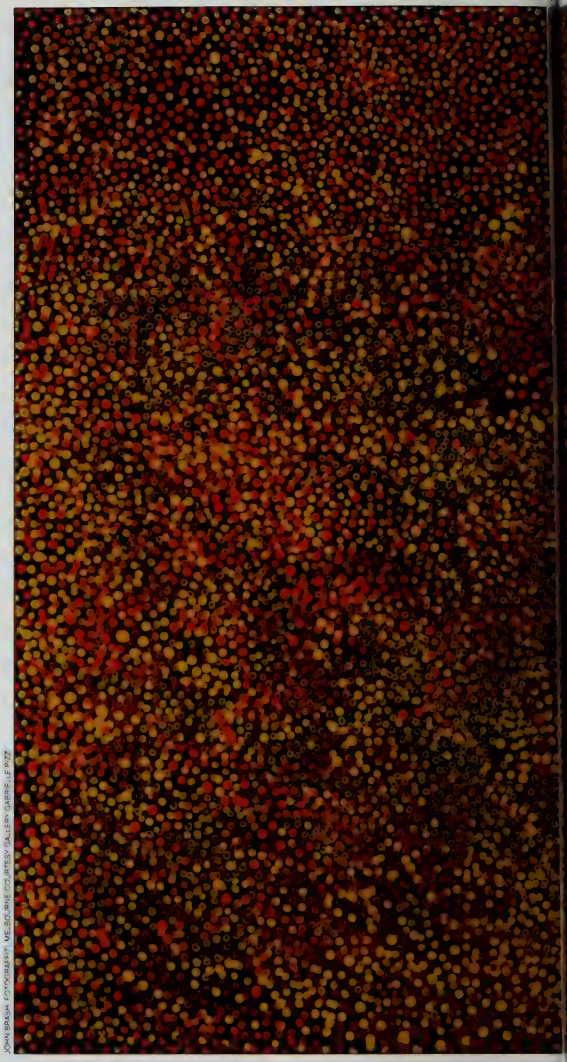
Sotheby's Melbourne is the center of the market, and the catalogues for its semiannual sales provide an invaluable guide to price and quality. A selection of works from Sotheby's June 29 sale will be exhibited at the firm's Beverly Hills galleries from May 15 to 20.



WOUTER THORN, LEFT; COURTESY SONGLINES ABORIGINAL ART GALLERY, AMSTERDAM



ED KASHI, SONGLINES ABORIGINAL ART GALLERY, SAN FRANCISCO



JOHN BRASH; COURTESY MELBOURNE; COURTESY GALLERY GABRIELLE PIZZI

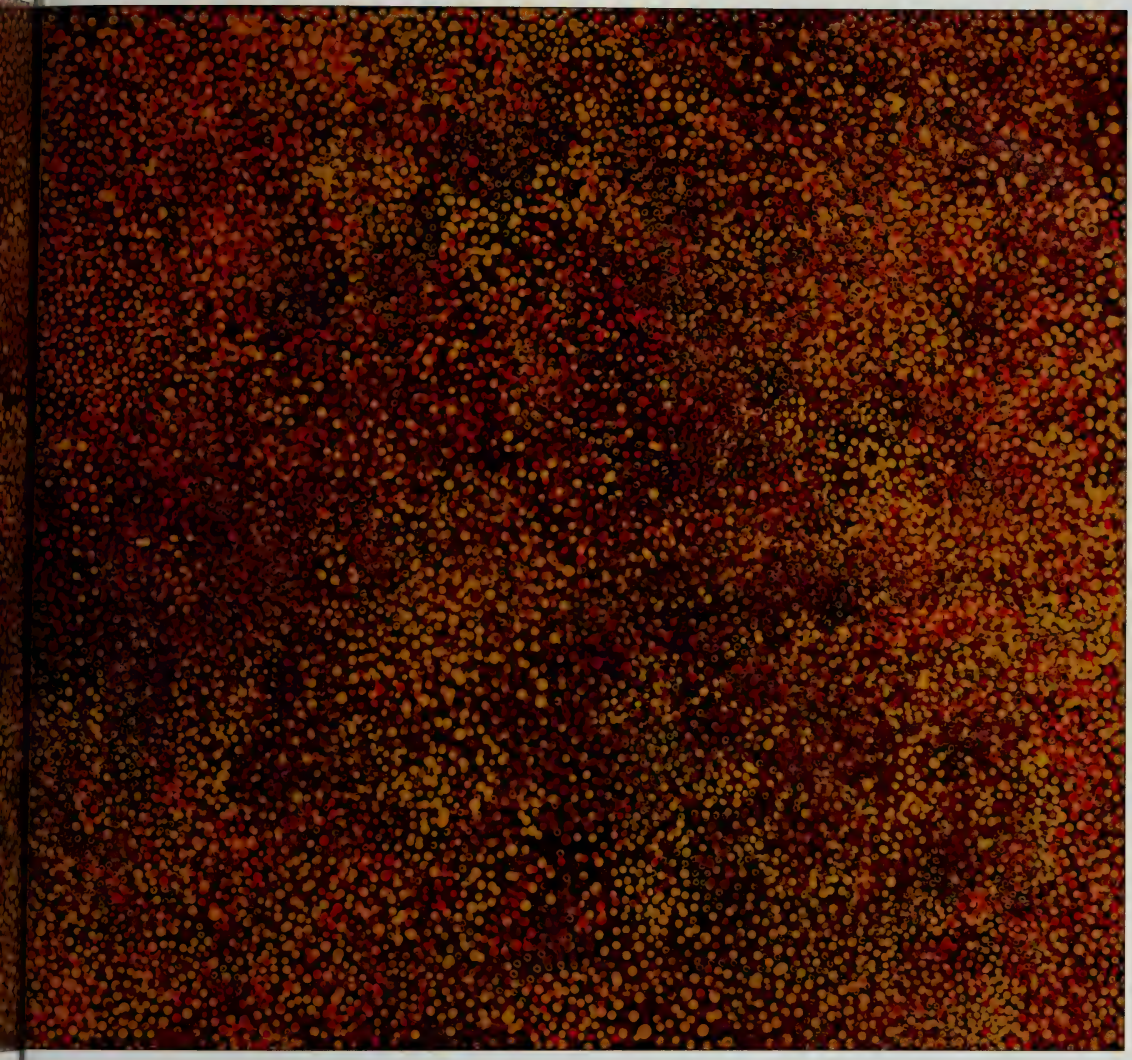
Jawa Jawa in the Great Sandy Desert

Above Left: Tjumpo Tjapanangka, Balgo Hills, 1995. Acrylic on canvas; 35½" x 23½". A vivid painting represents both the artist's native land and ritual body designs in brilliant colors signifying health and beauty, which are thought to originate with ancestral beings. Songlines Aboriginal Art Gallery, Amsterdam.

Untitled

Left: Rover Thomas, Turkey Creek, 1995. Ocher, clay and charcoal on canvas; 45" x 29". Thomas was one of the first two Aboriginal artists to represent Australia at the Venice Biennale, in 1990. His works often incorporate traits of East Kimberley rock art and display the earthy palette of the desert. Songlines Aboriginal Art Gallery, San Francisco.

DREAMINGS ARE THE DEEDS OF THE TOTEMIC ANCESTRAL BEINGS WHO SHAPED THE WORLD.



Alalgura, My Country

Emily Kame Kngwarreye, Utopia, 1991. Acrylic on canvas; 48" x 84¼". A luminescent pattern of dots simultaneously depicts the artist's tribal land during dry periods and after the rains, when it is covered with lush vegetation. Gallery Gabrielle Pizzi, Melbourne.

Papunya artwork. Official attitudes were changing, and the preservation of indigenous culture was finally being encouraged by the authorities. Important painting communities sprang up during the mid- and late 1980s at places such as Lajamanu, Balgo Hills, Turkey Creek, Kintore and Utopia. Some were founded by Papunya artists who took advantage of the improved social climate to return to their tribal territories. Other artists settled in Alice Springs, the largest city in central Australia.

In the settlements painting is often a social activity. Artists gather together, lay their canvases flat on the desert floor and sit cross-legged, creating images almost as if they were painting directly on the sand, as in the old days. Stories are told, and songs pertinent to the Dreamings are sung. Sometimes more than one person works on a single composition, with an expert in Aboriginal lore "dictating" the Dreaming, which is then set down by skilled painters. In those instances, the person who provides the Dreaming generally receives primary credit, a fact that reminds us that Aborigines see the paintings chiefly as repositories of traditional knowledge.

The Dreamings are not merely things seen in dreams. They are the deeds of the totemic ancestral beings who shaped the world. Each artist has the hereditary right to portray certain Dreamings, depending on his trib-

continued on page 226

THIRTIES GLAMOUR FOR MANHATTAN

RECORD EXECUTIVE CLIVE DAVIS AUGMENTS HIS PENTHOUSE APARTMENT WITH A DECO NOTE

Delightful though the prospect may seem, doubling the size of a New York apartment presents a multitude of architectural and design challenges, especially when the space in question is being expanded vertically, from a single floor to a duplex.

Clive Davis, the founder and president of Arista Records, already owned the thirty-seventh-floor penthouse in one of Manhattan's more notable apartment hotels when the floor below was offered to him a few years ago. After some deliberation, he decided to seize the "unique opportunity" and significantly enlarge his living space. He understood that fusing one floor to another required some deft integrative thinking, so he contacted Harry Schnaper, whose work he had admired and who had been associated for a period with the late Robert Metzger, the designer responsible for Davis's penthouse (see *Architectural Digest*, November 1992).

Davis came to Schnaper with a very specific list of requirements and ideas. First, it was important to connect the two apartments thematically. The palette, the quality of the furniture and artwork, and the richness of its woods and the refinement of its finishes would have to be continued, though not slavishly duplicated, on the new floor. The designation of the rooms, however, was nonnegotiable: When Davis decided to add another 2,000 square feet, he did so because he wanted a screening room, a formal dining room, a kitchen and two more guest bedrooms. Entertaining was to be the focus of the thirty-sixth floor, he explained, and its interiors required a certain dash. Davis was after an Art Déco flavor. "Its theatrical quality and its verve have always appealed to me," he says. "This may have something to do with being a kid who used to go to Radio City Music Hall."

"Clive Davis is an executive, and he's used to running things," says Harry Schnaper, who rose to the challenge by addressing the structural problems first. Working with architect Mark Rios and the late architectural designer Paul Van Eyre, Schnaper set about completely reconfig-



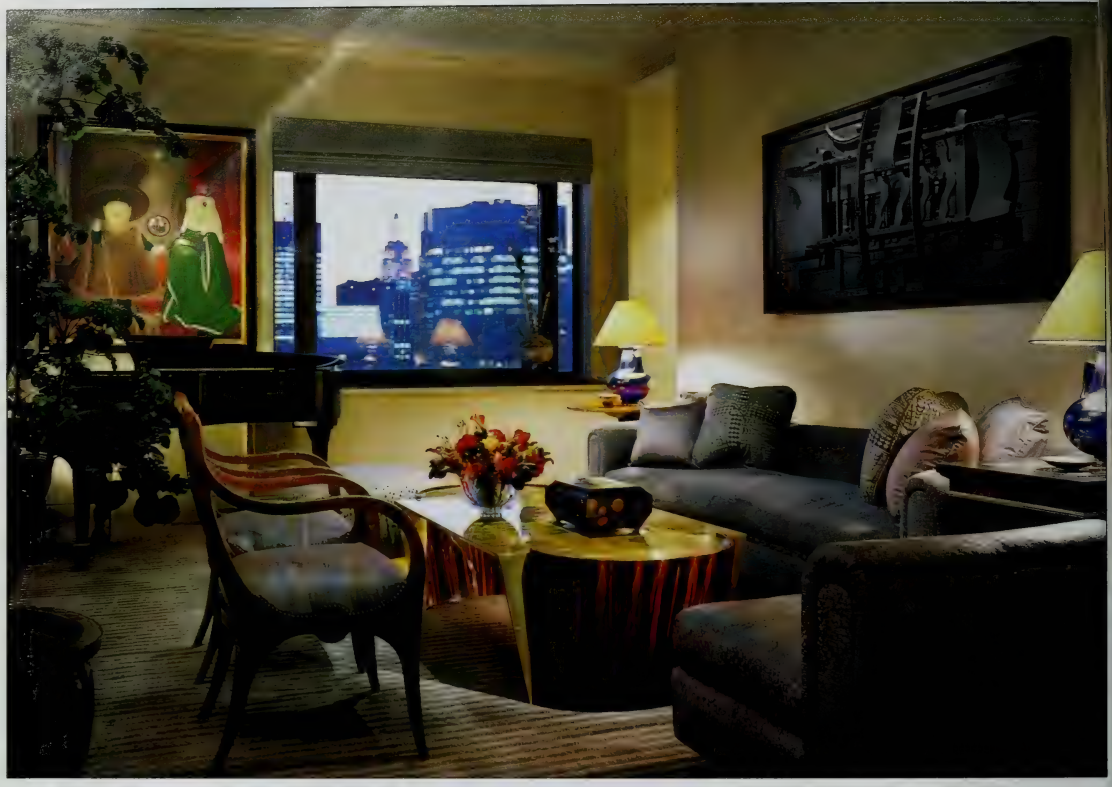
"It's not my style to just turn something over to a designer," says Arista Records head Clive Davis (above), who hired Harry Schnaper to merge his penthouse with a new apartment below. "I worked with Harry to fulfill my vision of how it might best come together."

RIGHT: "Clive wanted a sophisticated Manhattan take on Art Déco. I specified a barrel-vaulted ceiling to create drama in a totally boring hallway and to soften the overwhelmingly rectilinear space," Schnaper says of the entrance hall, which leads to the screening room.

Architecture by Mark Rios, AIA/Interior Design by Harry Schnaper
Text by Michael Frank/Photography by Scott Frances



"CLIVE IS A LARGER-THAN-LIFE CLIENT, AND HE NEEDED A LARGER-THAN-LIFE APPROACH."



Davis's 37th-floor penthouse had been transformed into one large space in 1989 by the late Robert Metzger. ABOVE: Over the living room piano hangs Fernando Botero's *The Arnolfini*, 1978. Louise Nevelson's *Untitled #1662*, 1982–84, is above the sofa.

OPPOSITE: "One thing Clive requested was a formal dining room on the new floor," says Schnaper. Charles Sheeler's *Windows*, 1951, is at left; at right is an untitled 1970 oil by Willem de Kooning. Donghia chairs. J. Robert Scott chair and drapery fabrics. Hokanson rug.

uring the thirty-sixth floor.

A stairwell was built to link the two levels, and it sets a striking tone for the new interiors. Curved and paneled in macassar ebony, the walls are pierced with portholes to evoke a Streamline Moderne ship, while the staircase itself was constructed out of macassar ebony (for the risers) and black granite (for the treads). "It's been said before, and it's not much of a stretch, but sometimes these apartment towers do feel like boats," Schnaper explains. "In any event, my goal was to create a very theatrical, stage-setting transition from the upper to the lower level."

Theatrics are equally in evidence in the other means of access to the downstairs floor—its elevator vestibule. Schnaper fashioned a barrel-vaulted ceiling that he then lacquered a vivid red. He installed walls of smoked mirrors trimmed in silver leaf and supplied a black-granite floor incised with a precise geometric pattern. "The effect is flashier and more Hollywood than I would have done on my own," Schnaper observes, "but Clive is a larger-than-life client, and he needed a larger-than-life approach."

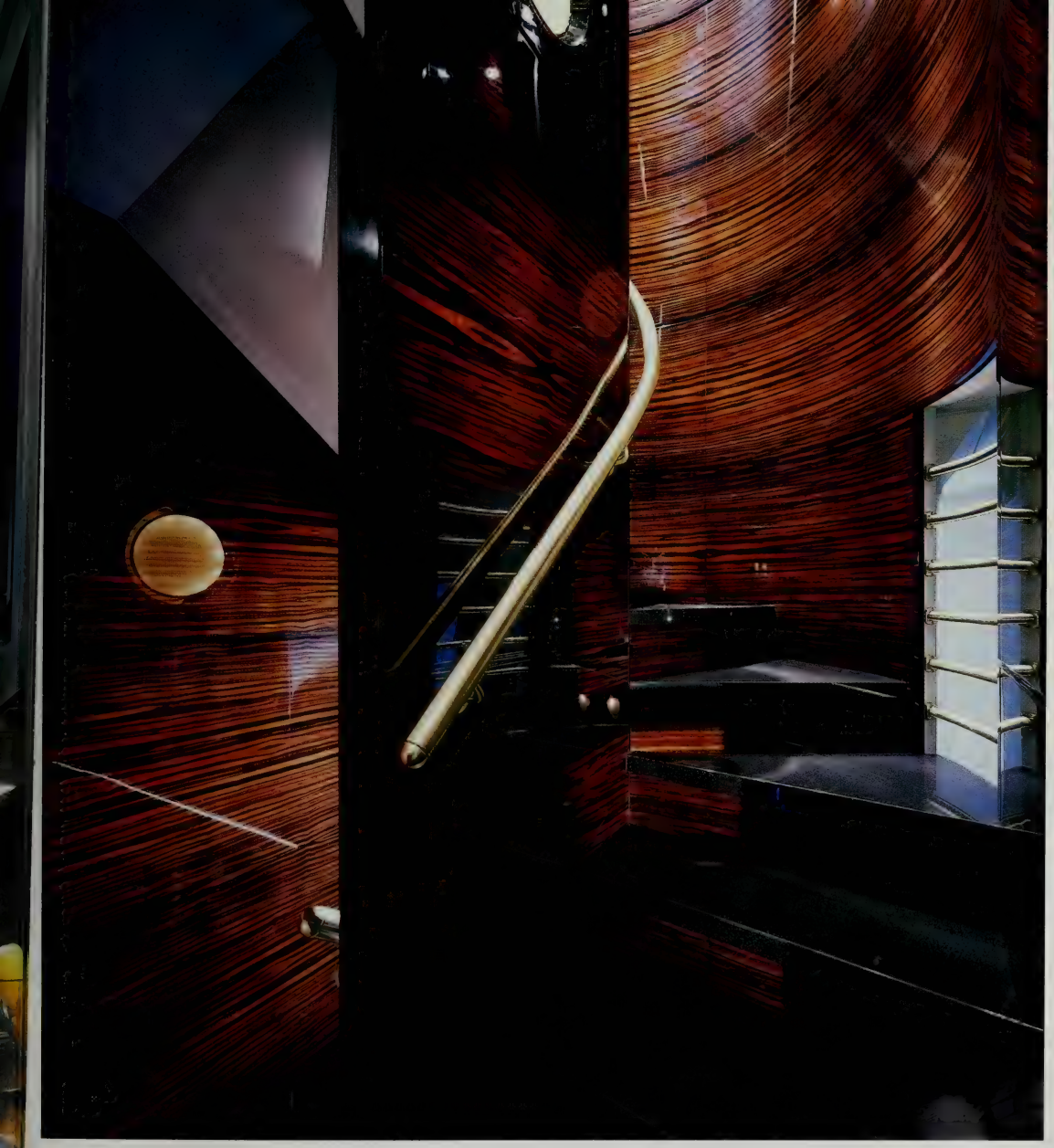
Other rooms, though somewhat subdued by comparison, display an assured hand. The screening room was a particular challenge. Working within the specifications determined by the acoustic engineers, the Walters-Storyk Design Group, and with Davis's need for state-of-the-art equipment, Schnaper found himself trying to adjust to ten-inch-thick baffled and upholstered walls, a floor that was raised and padded, recessed speakers and electronic controls for lights, sound and window coverings. He insisted on introducing some woodwork as a contrast to all the upholstery and carpeting: hence the horizontal bands and moldings of burl walnut and the settee and chairs that combine fabric and wood.

Schnaper designed the light fixtures himself. At full voltage, their light spills up onto the ceiling; when dimmed, they cast only a faint glow through the blue buttons at their base. That their shapes evoke records is, Schnaper says, "purely accidental but not regretted."

The dining room continues and softens the themes of the thirty-sixth floor. Walls are painted in shades that Schnaper calls "cream and dirty cream." Moldings are







OPPOSITE: "He wanted a snappy kitchen that would function well for guests and caterers," Schnaper says. "I found structural glass popular in the thirties and forties that happened to be his favorite shade of blue." Thermador oven; Gaggenau stove top; Miele dishwasher.

oversize and exaggerated, partly to conceal air-conditioning ducts and partly for their dramatic effect. The sideboard is by Jules Leleu, and the Art Déco light fixtures were found in Paris. The artwork, by Willem de Kooning and Charles Sheeler, reflects Davis's interest in strong twentieth-century works: "I always choose my own paintings," he says, "and I never coordinate them with the interiors. I think that kind of thing is absurd."

The designer is especially proud of the kitchen, even though he knows his client seldom uses it himself. He

ABOVE: "The staircase leading down from the penthouse had to be great, and Clive is particularly fond of macassar ebony," says Schnaper. "We installed it horizontally, and I put in portholes for an ocean liner effect and polished black granite to complete the glossy surfaces."



"Clive wanted to invite up to sixteen people over for dinner and a movie," Schnaper says of the screening room. "I had to learn how to introduce a design aesthetic into a room that comes with many technical restrictions." Bergamo fabric on burl walnut seating.

discovered a cache of cobalt structural glass in White Plains, New York—"It was used in storefronts in the thirties and forties"—and incorporated pieces of it in an all-stainless-steel ensemble of cabinets and drawers.

Blue joins brown, black and white as the established palette, as is evident in the guest bedroom, where neutral colors predominate and where the overscale moldings continue the theatrical tones of the interior.

To Harry Schnaper's way of thinking, nothing beats Art Déco for infusing a prewar Manhattan apartment with a distinctive drama and elegance. "The scale of Déco furniture is appropriate to the architecture, which is often from roughly the same period," he explains. "The craftsmanship was some of the best of this century, and the general aesthetic was, after all, developed for cosmopolitan and glamorous urban living."

Clive Davis concurs, but he also acknowledges a quieter, domestic side to his newly expanded residence. "The thirty-sixth floor works for me professionally—I've had people from Whitney Houston to Carly Simon to Quincy Jones over to listen to music—but I'm just as comfortable screening cartoons for my grandchildren or watching a movie with my family after a Sunday dinner," he says. "Part of Harry's gift was to come up with a single recipe that works really well in several different directions." □



RIGHT: Schnaper found a pair of 1930s desk lamps for the macassar ebony side tables in a guest bedroom. *Two to Go*, 1980, by Howard Hodgkin is over the bed. Bedcovering and bolster fabric, Clarence House. Bergamo velvet on headboard and bed skirt. Stark carpet.

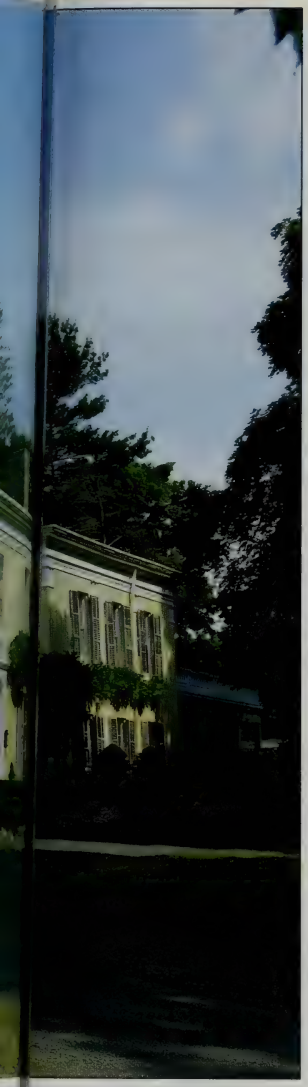




FRENCH SPIRIT ON THE HUDSON

THE HISTORIC NEW YORK ESTATE OF THE FOUNDERS OF PIERRE DEUX

Interior Design by Pierre LeVec and Pierre Moulin
Text by Susan Cheever
Photography by Marlene Wetherell





Pierre Moulin and the late Pierre LeVec of Pierre Deux Antiques joined French and American sensibilities in reworking Callendar House, which sits on a bluff above the Hudson River. ABOVE: The east façade of the house, which was built in 1794 and renovated in 1830.

OPPOSITE: Moulin, right, and LeVec and their dogs by the veranda. ABOVE RIGHT: The paneling in a hall was painted in colors found in French country houses. When the partners first saw the house, it was a near ruin, with outdated plumbing and broken windows.

The upper reaches of the Hudson River wind in sleepy magnificence past wooded islands and marshy bays, white-columned mansions and local lighthouses, and through much of American history, art and literature. This is where James Fenimore Cooper and Edith Wharton found inspiration, where Frederic Church painted, where the Roosevelts and Livingstons built ancestral homesteads and where Washington Irving spun his famous yarn about the man who fell asleep one afternoon and napped for twenty years. If Rip Van Winkle had woken up in the canopy bed at Callendar House, with its intense yellow toile de Jouy, its carved mantel from Arles and the resident pug curled up on the eighteenth-century settee, he might have thought he had fallen asleep in the Hudson Valley and been magically transported to a village in the south of France.

Callendar House, a Hudson River mansion with wide porches and wisteria-weighted lintels, is a storybook mingling of past and present, Colonial American and French provincial. Built in 1794 by the Livingston family and named after their residence in Scotland and then renovated in the Greek Revival



Olin Dows painted the mural in the living room in the early 1920s, and it inspired the room's redesign. Against the far wall is a birdcage in the form of a Norman house. The commode, from Provence, is 18th century. The French doors open to views of the estate's 47 acres.





"We thought we'd never find anything here," Moulin recalls. "Then we saw the house on a gray November day—we were enchanted." ABOVE: A French painted screen, a silk-upholstered daybed and a fauteuil, all from the 18th century, highlight the library.

BELOW: Blue-and-white fabrics complement the delft tiles of the Bordeaux fireplace in the dining room. The mirror is 18th century. Over the table, which is surrounded by 18th-century French chairs, is an iron chandelier designed by Moulin some 30 years ago.

style in 1830, it was bought in 1989 by Pierre Moulin and the late Pierre LeVec, founders of the eponymous Pierre Deux Antiques. Lovingly restored and furnished, the house is a showcase for the French country style Moulin and LeVec imported beginning in 1967 with their store on Manhattan's Bleecker Street. Stocked with hand-blocked fabrics and antique toiles as well as pieces from Normandy and Provence, the shop introduced the colorful fabrics and rustic furniture of the eighteenth- and nineteenth-century provincial French gentry to American design. "French country is really very like early American," says Moulin. "These beautiful pieces acquire a wonderful patina from elbow grease and loving use." By 1971 Moulin and LeVec were manufacturing their own fabrics, and eventually they expanded to twenty-two Pierre Deux stores, which they sold in 1989. They kept the Bleecker Street shop and turned their energies to Callendar House.

"We fell in love," Moulin says, recall-





A vivid toile de Jouy animates the master bedroom, which looks over the river. "These fabrics were part of my childhood and a large part of the French heritage," says Moulin. The Provençal furniture, including the commode and the rush-seated settee, is from the late 18th century.



ing the overcast day when he and LeVec came up the winding drive to the house—then a ruin with nearly five hundred broken windows, a collapsing stable by Stanford White, nineteenth-century plumbing and wall-to-wall carpeting. "We bought it, and then we found ourselves with a multitude of problems. It took everything we had to restore it." Combining a reverence for the house's original character with their signature style, a style rooted in Moulin's childhood residences outside Paris and on the French Riviera, the men transformed the Greek Revival mansion into a thoroughly French house. "We wanted it to represent several generations of life, the way family homes do in France," says Moulin.



ABOVE: **Landscape architect Stephen Yarabek created an allée of irises that leads from the dovecote up to the brick orangery and the swimming pool. It is said that Franklin Delano Roosevelt proposed to Eleanor there.**

Outside, a brick orangery covered with climbing white roses embraces a pool built of local bluestone—where Franklin Roosevelt proposed to Eleanor, according to local legend. Gardens curve within low serpentine walls toward a ruffled allée of irises that ends in a dovecote built from Albany brick and eighteenth-century tiles from Burgundy. In the spring, doves emerge just as the irises bloom. "Their vision for this place was wonderful," says landscape architect Stephen Yarabek. "They wanted to have the flowers mimic the doves and the garden meet the sky."

Two sets of double Federal doors open into the house's center hall, a vibrant blue grotto of carved boiserie from Provence. Furnished in the mixture of eighteenth-century French and American pieces that distinguishes the house, the hall juxtaposes a French painting of Native Americans and a Directoire mirror. Made for a small château, the boiserie fit perfectly in the hall at Callendar House. "It came from a village close to Villeneuve-lès-Avignon, and it took us years to find it," says Moulin.

In the dining room, an eighteenth-century mirror reflects a round table set with colorful china from Apt. A Basque armoire with dark blue doors is near the fireplace, where a mantel from Bordeaux holds an eighteenth-century gilt-bronze clock from Moulin and LeVec's collection. A pantry used for informal dining has pine cupboards that display Chantilly wedding china owned by Moulin's mother.

Opening to the south of the great hall, a large, airy living room, added to the house in the 1920s, commands views through five sets of French doors of the river, the gardens and the restored Stan-

continued on page 224

Interior Design by Thomas Pheasant
Text by Susan Sheehan
Photography by Gordon Beall

WHITER SHADES OF PALE

IMBUING A TOWN HOUSE IN WASHINGTON, D.C. WITH TOUCHES OF GRACE AND LIGHT

There are houses for different seasons. A stately Federal Revival house in the Kalorama section of Washington, D.C., was the choice of a couple who had raised their three daughters in McLean, Virginia, and decided, after the youngest had gone to college, to return to the city. "After twenty-eight years of marriage, there would be just the two of us for the first time since we were newlyweds," the wife says, "and we wanted an elegantly empty nest."

They engaged Thomas Pheasant, a native of Washington, as their interior designer and began a yearlong renovation. Previous owners had not touched a staff kitchen and pantry or a back staircase and had added a closet on one side of the front door, which gave the first floor a cut-up look. Pheasant's challenge was to give his clients an end-of-the-twentieth-century floor plan along with rooms that would be appropriate for formal and informal entertaining as well as day-to-day life with their two black Labradors.

The couple (and the dogs) needed only one staircase, so kitchen walls and back stairs were torn down to extend the kitchen and create a breakfast area. An exercise room, a computer station and a darkroom (the wife is a photographer) were carved out of a warren of rooms in the basement. A more major change occurred on the second floor, where four bedrooms and three baths were gutted to form a spacious master suite and a library, which would also be used for entertaining.

One characteristic of Pheasant's houses is his attention to architectural detail. In this house, only the living room had significant crown moldings and wainscoting. "I guess the builder either believed it was worthwhile to refine only



"The objective was to open up the house and bring light into rooms that had been untouched for years," Thomas Pheasant says of a Federal Revival house he designed for a couple in Washington, D.C. RIGHT: A sisal carpet in the living room "eases the formality of the residence."





Pheasant hung the wife's black-and-white photographs against the formal backdrop. "We wanted to unite timeless elements with the spirit of modernism," he explains. "Her work personalizes the spaces so much. Of course, it helps that she has talent." Stark carpet.



Moldings were added in the living room. "I took the flavor of existing architectural details and elaborated on them," Pheasant says. "We installed the moldings above the chair rail, then we heavied out the crown moldings for scale." The music chest is his own design.



the living room or ran out of money before he could embellish the other rooms," Pheasant says. "First I improved on the living room by adding moldings above the wainscoting, then I brought the rest of the rooms on the first and second floors up to its quality, with richer moldings and custom casework."

Pheasant visited McLean to look at the center hall Colonial where the couple had spent twenty-five years. Each bedroom was painted a different color. The parents' bedroom was black, the three girls' rooms were, respectively, eggplant with red trim, violet with white trim, and royal blue with white trim. The master bath was red.

Pheasant's colors of preference are more subtle. "The wife had selected me because she admired a house I had transformed for some of her friends, so she knew I favored neutral tones and was apprehensive about what I was going to give her," he says. "She and her husband are such trusting people that I got my ivory walls, and she learned to think of colors in a different way. Instead of the punches of color she had in each room in Virginia, I took the shades she favored and segregated them among the neutrals."

Deep-blue fabrics are used for chairs in the living and dining rooms, but most of the upholstery is ivory and

ABOVE: In the dining room, a bronze sculpture by Lisa Scheer hangs over a mahogany high grid cabinet designed by Pheasant. Touches of "pure color," such as the blue chair fabric, were added to punctuate the spaces. Baker Furniture dining chairs.

OPPOSITE: Pheasant built the banquette in the kitchen to fit the contours of a large 19th-century Parisian clock shop sign. The antique chairs are also French; the lantern is American. Banquette fabric from Donghia; wallcovering from Brunschwig & Fils.


J.-B.GONDY & Cie
à LA CHAUX de FONDS.

"THE WIFE LEARNED TO THINK OF COLORS IN A DIFFERENT WAY," PHEASANT SAYS.



oatmeal, while the floors are covered with sisal to cut the formal atmosphere. The most colorful room in the house is the library, with its red sofas, easy chairs, round ottoman and antique Middle Eastern carpet.

The couple had some contemporary paintings, but the designer was partial to the black-and-white portrait photographs taken by the wife. Some were portraits of family members, many taken out West, where the couple own a ranch. He asked her if he could make what she calls her "environmental portraits" the primary art collection, and she agreed. She chose the size of the prints and developed them, and Pheasant put them in identical black frames with antique-gold details, placing them throughout the house. The husband, a lawyer, is proud of his wife's photographs, which she shows and sells. He has none of the customary prominent Washington-lawyer-with-celebrity photographs in his home—or any other legal trophies. "While I love my work and my clients," he says, "at home I want to be surrounded by family and pictures and mementos of our years together."

The couple used some of the furniture from their previous residence on the third floor, which has a guest bedroom and three bedrooms for their daughters when they visit. The first and second floors are furnished primarily with antiques they purchased for the house. There are also pieces from a collection Pheasant began designing in 1996: a pair of wedge night tables in the master bedroom, a high grid cabinet in the dining room and, in the living room, a tall, slender music chest. While some clients use its fourteen drawers to store sheets of music, "I don't care if my clients put socks in it," Pheasant remarks.

By renovating, the clients concur, they got exactly the home they wanted for the "adult phase" of their lives. "I made only one mistake," the wife says. "In the kitchen, I should have had the wall ovens installed a little lower. That's an awfully small and altogether acceptable mistake to live with." □

ABOVE: Red tones prevail in the pine-paneled library. "I neutralized the room with color," says Pheasant. "If everything is red, you don't see the red, you see the silhouette." Christopher Norman cut-velvet chair cushion fabric; Donghia upholstery and pillow fabrics.

OPPOSITE: In the master suite, "we tried to restrict our use of color," Pheasant points out. "The white is fresh and bright." He created the moldings after those original to the living room. Stark carpet; Decorators Walk black toile; Christopher Norman wall lights.



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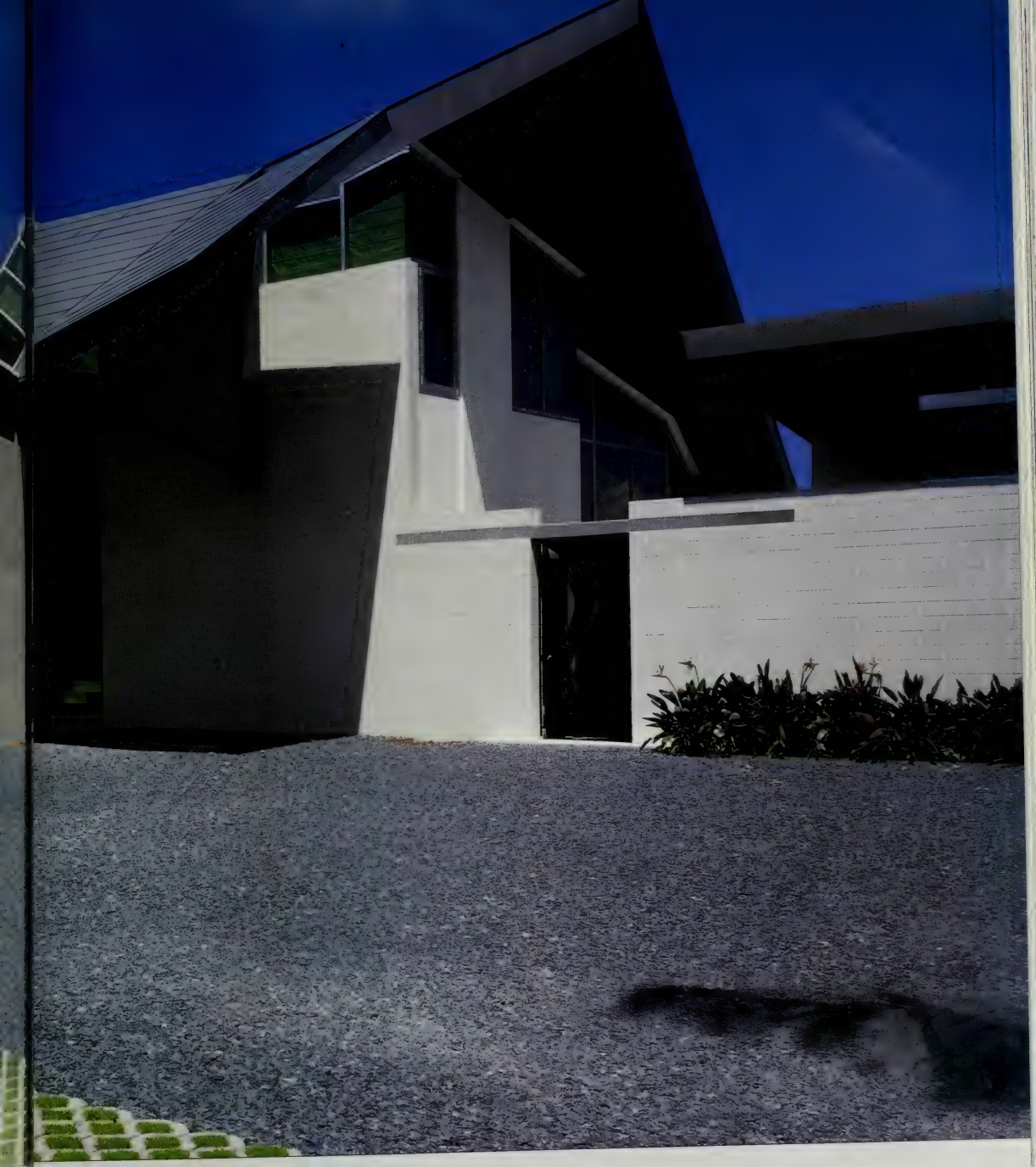




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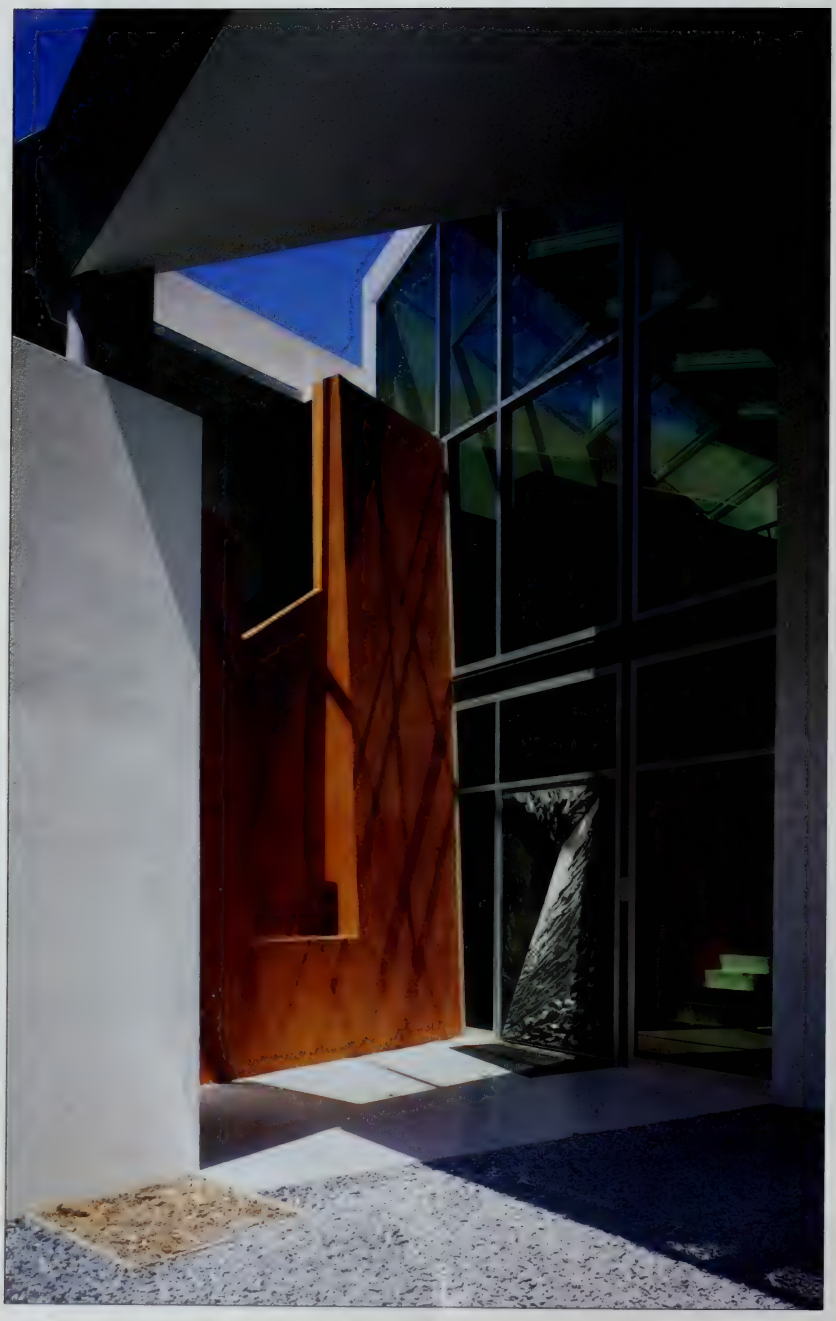
A CONCERT OF ANGLES AND PLANES FOR JUPITER



Architecture by Israel Callas Shortridge
Interior Design by Serge Robin
Text by Paul Goldberger
Photography by Steven Brooke

A Jupiter, Florida, house "right off the bat displays as much politesse as it does potency," said its designer, the late Frank Israel. The exterior is burnished white concrete block; the entrance canopy and the garage door are zinc. Jay Griffith landscaped the forecourt.

Layers of walls mark the ... from public to private space," says project architect Steven Shortridge. The orange slotted wall, which conceals a service corridor and continues into the entrance hall, is "the physical core of the house." The front door is by Laddie John Dill.



A gated community north of Palm Beach is not the sort of place where you would expect to encounter a house by the late Frank Israel, whose crisp, self-assured and often witty architecture epitomized the angular style of a younger generation of Los Angeles architects. Israel, who died in 1996, was determined to push the envelope of modernism; the natural habitat of his work was southern California, with an occasional foray into lower Manhattan. How could his architecture end up in Jupiter, Florida, a place where most of the buildings are neo-Mediterranean villas with red-tiled roofs and the appeal of property is generally measured by its proximity to the golf course?

The answer, as with so many architectural questions, is the clients—in this case a Pennsylvania couple who have loved modern architecture for most of their lives and who had commissioned a house from Richard Neutra in 1961. Having spent winters in this part of Florida for years, they decided to put down roots. If they could bring Neutra to suburban Philadelphia, they reasoned, they could bring someone of similar distinction to Jupiter.

It was no casual quest. The couple have kept their Neutra house largely intact and

OPPOSITE: "All of the major spaces," Shortridge notes, "are positioned off the half-outside, half-inside wall," which Israel conceived as "a giant armature." Leading up from the entrance hall, a handcrafted steel railing, at right, offsets the ash treads of the main stair.



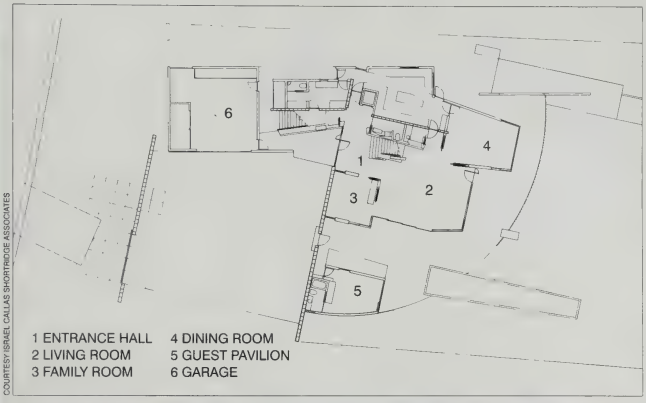
The living room ceiling "comes down to give definition to the seating area and rises to the light at the edge of the space," says Shortridge. Interior designer Serge Robin coordinated the furnishings and colors. The sofa is by Christophe Pillet; the chairs are by Jean Prouvé. Jim Dine painting.

were hoping to find an architect whose work would inspire in them equal loyalty. They began to look for who might represent, for them, what Richard Neutra had when they first met him in the late 1950s.

"There were several people whose architecture we liked, but Frank Israel was the one we thought we could work most comfortably with," the husband says. It was not just the aesthetic strength of Israel's buildings that impressed them but the way in which he, unlike so many architects, made a point of emphasizing his willingness to accommodate the needs of clients. Of course, most of the clients Israel was used to accommodating were members of Los Angeles's creative community, not couples building winter homes in Florida. But no matter—in Jupiter he could put his design principles to the test.

They came through with flying colors: The house is radically different from its neighbors—and right for its place. Somewhat less of a pure ob-





COURTESY ISRAEL CALLAS SHORTRIDGE ASSOCIATES



Israel chose the house's materials for their "beach appropriateness," he said. Throughout, the terrazzo floor creates an open effect. ABOVE: A Therman Statom painting dominates the family room. The chairs are by Mathieu Matégot, circa 1954. Pierre Frey sofa. TOP: In plan, the rooms are situated for water views.

ject than many of Israel's houses, it is one of his most accessible constructions, one of the easiest to like and to understand. As the community in which it is set takes pride in being a place removed from stress, so does the house emanate a kind of cool tranquillity.

The project differed from Israel's earlier work for reasons other than its clients and geography: He was able to use finishes, materials and details of a higher standard than previous budgets had permitted. And while Israel was accustomed to designing interiors himself, the clients had asked Serge Robin, the Paris-based interior designer and architect who had helped them update their Neutra house, to join the team for this project. Robin became a close collaborator with Israel and his partner Steven Shortridge, who now, with Barbara Callas, continues the Beverly Hills practice of Israel Callas Shortridge Associates.

"We told Frank that we wanted the house to reflect the way we live, but as long as certain functional demands were met, the rest would be up to him," the husband says.

The house, which turned out to be the last project in the office for which Israel completed every aspect of the design (it was in mid-construction at his death), is, not surprisingly, his grandest residence. It is also, less

continued on page 228



The rear elevation is predominantly aluminum-framed glazing and a sweeping roof with deep overhangs. The roof, said Israel, "crowns the composition of spaces," among them the living room and, at right, the dining room; the master suite is above.



PARIS GRAND LUXE

Looks can be deceiving. When decorator Pierre-Hervé Walbaum and his client first saw the apartment on the second floor of an early-eighteenth-century building in a chic district of Paris, it appeared to be in move-in condition. But once the previous owner's museum-quality furniture, paintings and objects were gone, they realized that nothing had been done to the place in more than a hundred years. Walbaum's client, who wanted to use the apartment as a pied-à-terre, was a little apprehensive when confronted with the grandeur of sixteen-foot ceilings.

"The apartment had so much personality that when my client wanted to make changes, I originally said, 'Then you'd better just move,'" says Walbaum. "I never walk into a space and think, I'll do it this way—I wait for it to speak to me."

When it did speak, the designer heard a plea for restoration. The parquetry floors had to be redone and plaster cornices and moldings regilded, while the painted doors badly needed conservation. "All in all, a big job," Walbaum says about the two years it took to refurbish the apartment.

As in the Régence period, one fabric—in this case a specially woven copy of a Louis XV silk damask—was used throughout the salon as a wallcovering, for draperies and on the upholstered furniture. Walbaum calls the color Queen Elizabeth red. "The queen doesn't like a true red," he says, "so this is her color. It's really more of a rose."

Apart from period authenticity, there was another reason for the use of a mono-



RESTORING AN EIGHTEENTH-CENTURY PIED-A-TERRE

Interior Design by Pierre-Hervé Walbaum/Text by Patricia McColl/Photography by Marina Faust



chromatic palette. "I knew there would be wonderful paintings from my client's collection," explains Walbaum, "so I didn't want to distract the eye with different colors and patterns."

To the apartment's Régence elements, he and his client added what Walbaum describes as "the pastry"—the luxuriousness of the Napoleon III era, the French equivalent of High Victoriana. "When it came to furniture, I said, 'Forget Régence,'" the designer says. "It costs a fortune, and more important, it's not comfortable." Instead, Walbaum found a series of Napoleon III bergères and fauteuils. When he bought them, they were painted black. Now gilded and tuft-quilted in the silk damask, they beckon invitingly at both ends of the salon. Because one end is windowless, Walbaum hung chandeliers with as many as sixty twinkling candle-shaped lights that are reflected in mirrors on all four sides of the room.

Walbaum points out that for all its grandeur, the space measures only about 500 square feet. One arrives at the apartment via a curved staircase, an original fixture of the building, which is classified as a historical monument. A small landing then opens onto the library-cum-dining room, which leads into the salon. "I love it when the library and the din-

"The apartment had such a strong personality, we had to let it lead the way," says Pierre-Hervé Walbaum of a Régence-era apartment he designed in Paris. He covered the salon's furniture, draperies and walls in a silk damask reproduced from an 18th-century design.



ing room are encompassed in the same space," says Walbaum. "It's a combination that works very well when one doesn't have room for both."

Because the room has no windows, he used a dark tone-on-tone green stripe on the walls along with a few pieces covered in Queen Elizabeth red to ease the transition to the salon. "Never put a light fabric in a dark room," he insists. The green shadow stripes are, he feels, the perfect foil for the mahogany bookcases he designed, which are based on nineteenth-century references.

The master bedroom is to the left of the salon, and an interior staircase leads up to the guest bedroom. Its Syrian-marble fireplace, like the other fireplaces in the apartment, is original to the building. Although the drawings flanking the

ABOVE: "Mirrors on all four walls in the salon help multiply the light," notes Walbaum. Resting on the Syrian-marble mantelpiece are a Napoleon III gilt-bronze clock and garniture after an example found in Louis XV's council chamber at Versailles.

RIGHT: The dining room, which has a Louis XV clock, also serves as the library. "The nutrition of the spirit and of the body work well together," the designer says. The chairs were originally made for Empress Eugénie's yacht, *L'Hirondelle*. Saint Louis Crystal goblets.







ABOVE: "The master bedroom is done in *vieil or*, or old gold, accented with purple," says Walbaum (right). "It's a combination inspired by a room I saw in a Russian palace." A 17th-century Italian School painting of Saint Sebastian hangs above the *faux-marbre* dado.

LEFT: The guest bedroom's moldings and mantelpiece, like all of the apartment's structural details, are original. A 17th-century Guercino landscape is reflected in the Régence giltwood mirror, while on either side of it are 18th-century drawings by Jean Nicolle.



mantelpiece came from the client's collection, the opaline vases, the Empire clock and the gilt candlestick lamps—as well as most of the apartment's other objects and furniture—were found at antiques shops in Paris.

"When you know your client well, as I know mine, it makes your work that much easier," says Pierre-Hervé Walbaum. "It's his first Paris apartment, and now that it's done, he agrees that I've 'caught' him." □

CALIFORNIA COLONIAL

A MONTECITO RESIDENCE TAKES ITS INSPIRATION FROM THE EAST COAST VERNACULAR



Architecture by Don Nulty, AIA/Interior Design by John Cottrell
Landscape Architecture by Phil Shipley
Text by Irene Borger/Photography by Mary E. Nichols



I missed the East Coast," says designer Diana Frank, whose unswervingly American residence in Montecito, California, was inspired by Nantucket summers and a long-ago kitchen in Ohio. "I was homesick for a certain kind of architecture, so I decided to build it."

Initially, Frank had hoped to restore an old house, but the properties she examined "had been done, often badly," she says. Then she spotted a home seventeen minutes from the ranch she shares with her husband, Harold, an entrepreneur. The land had views of mountains and sea, a profusion of mature trees—and a rangy California ranch house that simply wouldn't work for a woman charmed by Colonial Williamsburg and Bucks County.

Having designed offices in New York, Frank ably conceptualized the project but found herself circling in regard to decisions. When she discovered that Los Angeles designer John Cottrell was mad for Americana, she asked him to take on the assignment. Cottrell agreed, observing, "There's nothing tougher for a designer than to come to conclusions about his or her own residence."

Together, Frank and Cottrell faced an equally challenging problem. Because of permits and review board regulations, building from scratch in Montecito would take forever. "So we left a single wall," Frank says, "and 'remod-



"We wanted to create an East Coast house in California," says John Cottrell of the residence he designed for Diana and Harold Frank in Montecito. LEFT: Architect Don Nulty incorporated Colonial farmhouse–style elements into the façade, including stone walls and double-hung shuttered windows.

ABOVE: Early American pieces prevail in the entrance hall: The 18th-century chest-on-frame is from Rhode Island; the tall case clock and the 19th-century settee are also from New England. Pindler & Pindler drapery fabric; Brunschwig & Fils fabric on chairs and settee; Cowtan & Tout red pillow fabric.



eled.'" But how could an upstanding eastern Colonial be designed on the footprint of a low-slung ranch?

It occurred to Frank that the sprawling wings were not unlike the incrementally built blocks of New England vernacular architecture. "When people acquired more money or had more children, they'd add a library or put on a full-fledged kitchen," she notes. Cottrell continues, "Early American houses simply didn't wander off the way California ranches or Mediterraneans do. They were much more square or rectangular. We gave the center of the house a concentrated, symmetrical presence and purposefully made the rest look added on to."

Unsure whether local craftspeople could replicate the historical details she had researched, Frank decided to do a "dry run" with a guesthouse. The review board had already approved the previous owner's plans for a small building on the site. Using the footprint of a



proposed Spanish-style casita, Frank oversaw construction of a two-bedroom cottage, all clapboard and climbing roses, inspired by houses in Williamsburg. "We cheated here and there," she admits. A composite-cement roof, trucked in from Virginia, resembles against-the-code-in-Montecito wood shingles.

LEFT: "Old houses didn't have large doors or windows," remarks Cottrell, who took the moldings from books on Williamsburg, then scaled them up to fit the living room's contemporary dimensions. Decorators Walk botanical crewelwork fabric on pillows; Stark carpet.

BELOW: To achieve an early American feel in the dining area, wide-plank pine floors were laid and beams—"painted to look as if they'd been buried in the ground for six months," Diana Frank says—were installed. Schumacher drapery fabric; Decorators Walk check.



Inside are moldings that were scrupulously copied from Colonial building books and fabricated at Paramount Pictures. Between working on movies, the craftsmen would cut the moldings, always with the proper machinery. Frank terms the result "authentic Hollywood moldings."

"Of course they've been scaled up," says Cottrell. "Old houses didn't have such high doors—but we weren't trying to rebuild the past. Still, traditional American furniture needs to be placed in the proper environment. If you put a Shaker chair in a contemporary house with sliding glass doors and a white carpet, you simply can't see its uniqueness."

Cottrell outfitted the guesthouse with maple and birch pieces from both the eighteenth and nineteenth centuries, swathed the four-poster and chairs in a bold, bucolic check and painted the trim a Williamsburg blue.

"I was absolutely color deprived," Frank says. "I'd worked with office interiors all through that monochromatic period when everything was neutral. I think I was suffering from chroma depression. I urgently needed color."

Color became one of the mandates





LEFT: "The guesthouse was modeled after houses in Williamsburg," notes Cottrell. "Early American residences didn't have porches, but we built one to give it a more informal look." The lanterns are from Martha's Vineyard.

for the main house. A blithe cotton floral was the key. "When I was a little girl, I had a bright yellow kitchen with apples painted on the ceiling and on the valance," Frank recalls. "I was looking for a fabric that brought it back to me. What I found has grapes instead of apples, but my husband loves wine, so it made me happy. Everything we did went from there."

"Everything" included dashes of high color—watermelon, raspberry, claret—a collection of American, Irish, English and French Canadian antiques amassed by Cottrell up and down the eastern seaboard, and difficult-to-find hundred-year-old barn siding floors.

continued on page 228

OPPOSITE: A narrow paneled staircase, painted Williamsburg blue, leads to the second-floor bedroom. Arranged before it are a 1750 Queen Anne–style birch table and a pewter serving dish, both American. Brunschwig & Fils red check.

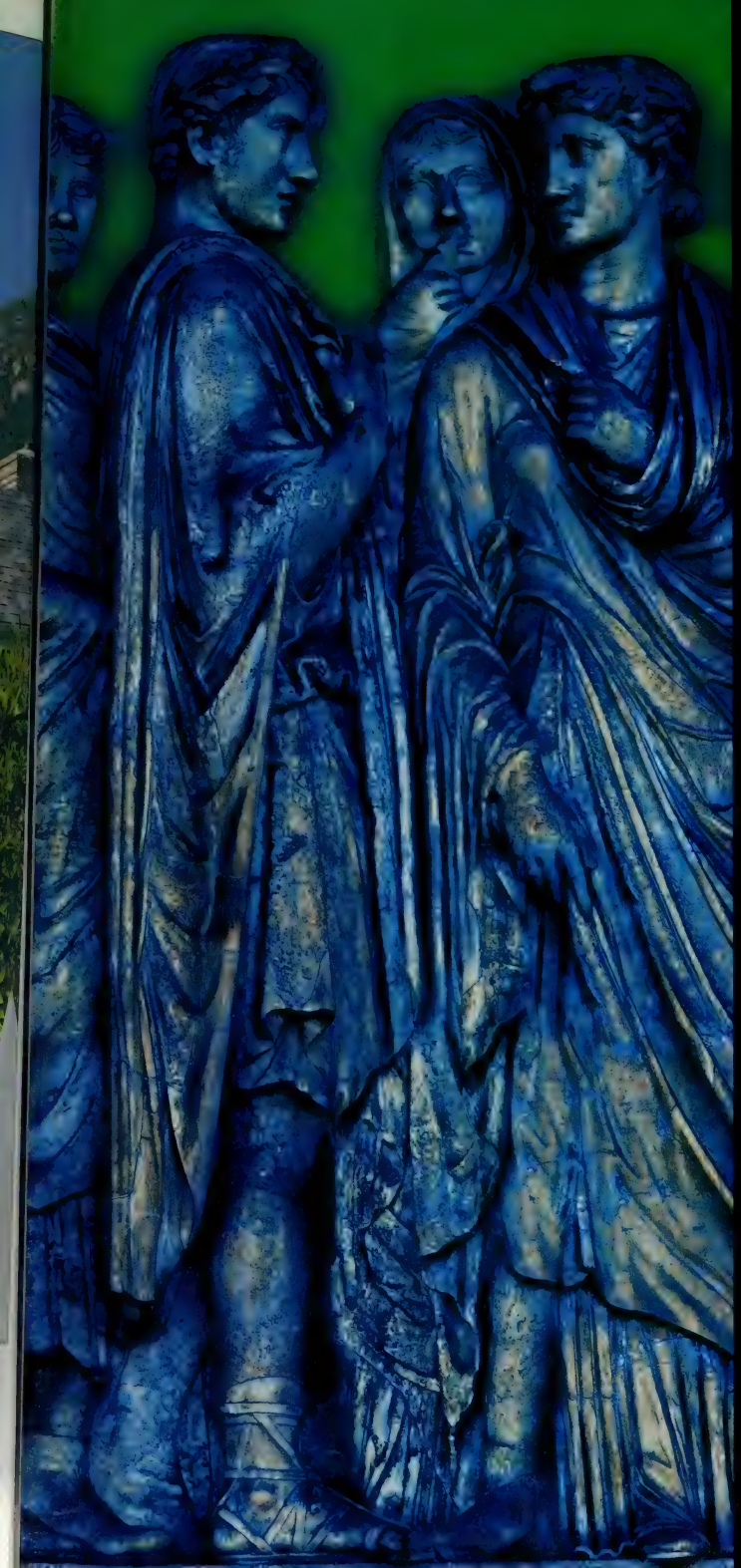
BELOW: Next to a four-poster in a guesthouse bedroom are a pewter candlestick and an old chamber pot. "The kind of American furniture Diana and I like is charming and aged," Cottrell observes. Pindler & Pindler gingham.





THE VIEW FROM THE WINDOWS OF PAMPAS GRASS AND CRAGGY MOUNTAINS INSTANTLY DISLODGES THE IDEA OF EAST COAST.

The Santa Ynez Mountains surround the house, which was landscaped by Phil Shipley. Clapboard used for the rear wings is a departure from the stone façade. "We wanted the house to look added on to," says Cottrell, "so the core is in one material, the rest is in another."



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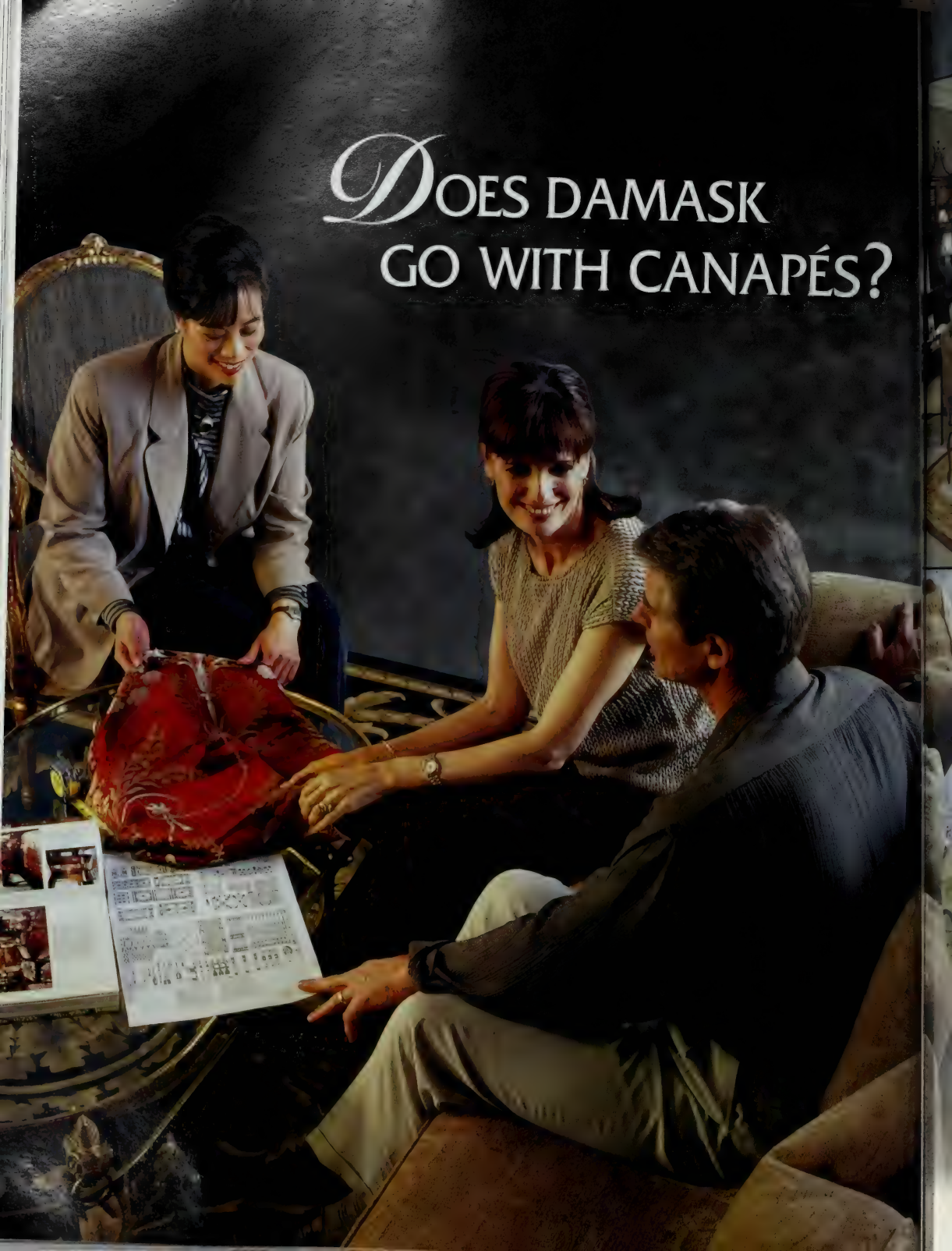


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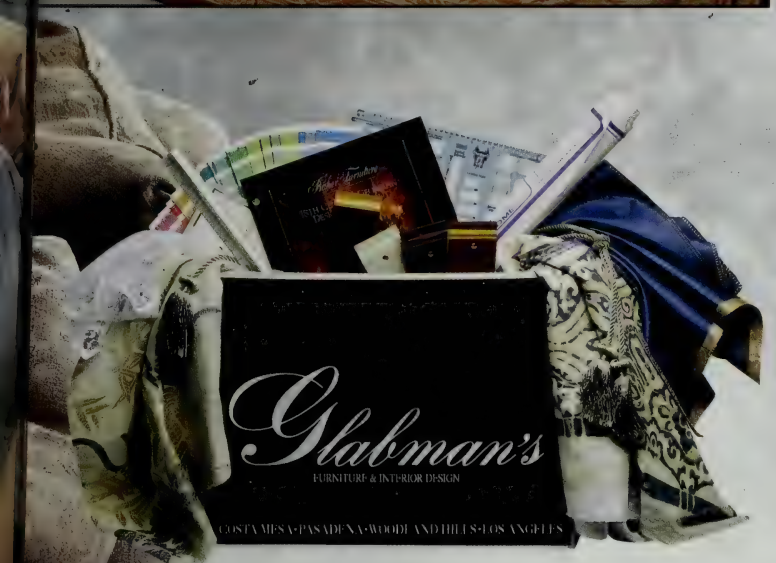
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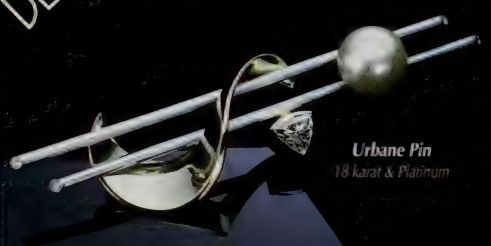
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"The mountain drops onto the house," Chappell says of the way in which the landscaped lower roof connects the structure to the site. Planted with native grasses by landscape designer John Greenlee, the roof visually extends the living area.

constructed in places on an insubstantial concrete slab. Even if Bigelow had wanted to rebuild the original, the extent of the earthquake damage had forced the city of Los Angeles to "red tag" the house—that is, order it to be demolished—and demolished (not even the foundation was left) it was.

The house that rose up mostly within the same footprint began, in concept, as a warehouse on a hill but slowly became, according to the designer, something closer to a Zen temple. "There was no Ozzie-and-Harriet program to follow here: Nothing was to be precious or fussy, and structural elements were to be left exposed as much as possible," says Chappell, who clad the house in steel-troweled cement plaster. From Bigelow's point of view, it was a matter of building "a house that would be dictated by the site; rooms that would be defined by their use, not by walls; and in general an environment that would enter into a dialogue with nature."

Abutting parkland to the west that belongs to the Santa Monica Mountains Conservancy, the steeply sloped lot is otherwise oriented to the north, where it has wide-open views of the San Fernando Valley and the mountain range beyond. It is richly wooded, and Bigelow requested that no trees, not even a branch, be disturbed during the house's construction.

The 8,000-square-foot house Chappell conceived for the rustic site follows the contour of the hill while enclosing generous, light-suffused spaces. Kathryn Bigelow is nearly six feet tall, and tall people, Chappell recognizes, are more comfortable with door heights of seven feet—so he doubled that measurement to determine the ceiling height (his horizontal increments are the standard eight feet). The amplitude is particularly evident in what Chappell calls the large room, which begins on one level as a living area and then, at its northern end, drops ten feet in a "descending enfilade" into a screening room. The space reads as a single, loftlike whole, but it serves two entirely different functions. Similarly, the combined kitchen and dining area are set off by the equipment in the one and furniture in the other, not by fixed walls or partitions. On this level, only the library is enclosed in the conventional sense, although, as with the other areas, its abundant glazing and the patio it adjoins help blur the boundary between indoors and outdoors and contribute to the sense of expansiveness.

The view from the large room is across a meadow designed by "anti-lawn" landscape designer John Greenlee; the meadow is actually the sod roof of the master bedroom, which is situated farther down the hill and feels like a smaller, self-contained loft. The master bath features a striking coup de théâtre made possible by the parkland it faces: Sinks appear to float in a wall of glass, and the California chaparral has seldom seemed so integral a part of a room.

During construction, Chappell allows, the house looked like it might have a certain cold quality, especially since Bigelow insisted on "truth in materials," which meant no use of paint or any kind of decorative embellishment. As the house evolved, however, the combination of the waxed white-oak-plank floors, the ceilings of Douglas fir and Philippine mahogany plywood, and the gently stained woodwork of the window surrounds and mullions (whose irregular grid is Mondrian-inspired) established a sensuousness and warmth.

Bigelow insisted on "truth in materials": no use of paint or any kind of decorative embellishment.

While Kathryn Bigelow lives with prints by Robert Mapplethorpe and Richard Serra, she maintains that the architecture is, essentially, all the art or decoration she or the house requires. She is adamant about the spareness of the interiors: "The minute you conventionalize the space, you define it in a way *other* than art, and I'm not ready to do that. It's a very experiential house. I see it as a piece of sculpture, an environmental work that just happens, at the same time, to be where I live." □

SOUTHAMPTON SOPHISTICATE

continued from page 167

say, surprising details." "Extraordinary" and "surprising" are indeed the words for Platt's slinglike oak-and-leather log holder; his oval console made of figured and plain-sawn aged oak; his sliding tambour screen reminiscent of the roll-top desks of old; his cowhide side table inspired by a Native American drum; and his pearwood writing desk inspired, he claims, by the roof fin of LaGuardia Airport. A raffia sleigh bed, recumbent in the center of the room and covered in forest-green chenille, seems the voluptuous embodiment of respite and repose.

Platt pursued a hunting lodge aesthetic in the library—he had antlers mounted onto a giant mahogany light box that was then suspended over a billiard table of his own design. "I insisted on moose antlers," Princess Zarina says, "because of the larger canopy they provide, not to mention their novelty—I'd seen staghorn chandeliers before, but never moose." Platt found an antler broker who obtained sixteen horns through a program sponsored by the Boy Scouts of America (the organization vouched that the antlers in question had all been shed in the natural course of things by moose in Montana). This same literally harmless program furnished the staghorns that Platt used as drapery brackets to uphold the rustic feeling in the honey-stained knotty-pine room. "Normally a billiard room is very dark," the princess concedes. "We had one like that in the palace during my marriage. I wanted a lighter one."

Creating "echoes and overlapping vistas within the house" was one of Platt's stated aims. He enlarged the hearth in the billiard room to open into the adjoining living room. And he merged the kitchen with the dining room. "I love to cook," the princess declares, then hastens to add, "I cook only in Long Island and London. I don't cook in Malaysia—in Malaysia I tell the cook what to do. Actually, two cooks." Platt had a set of knotty-pine bentwood dining chairs made with the knots knocked out of them "for a haphazard look." Over them writhes the designer's bronzed-metal fixture in the form of an octopus, the tips of its tentacles coruscating with monstrous, lustrous light.

The most picturesque feature of the house is a Tudor turret whose upper floor amounts to a geometric tour de force. "This was a tiny, tall room," says Platt. "To further exaggerate its height, I coved the ceiling with light and a seamless plaster finish to give the sense of an unending vertical universe." He centered the room on a backgammon table, which he designed to reflect the octagonal shape of the turret itself. "The space is so intimate that I decided to make this piece of furniture really luxurious—I wrapped it in cured leather, snakeskin and zebrawood."

The decoration of the master bedroom took its cue from Princess Zarina's collection of antique Venetian tortoiseshell. Platt repaired to an eyeglass shop in Venice to purchase several panels of faux tortoiseshell, and out of them he proceeded to create a crescent-shaped headboard and two side tables. He then placed faintly glowing lights inside the tables and positioned cane folding screens behind them for a fan effect. "The key to any bedroom," he says, "is to make it like a cocoon, and tortoiseshell is a material that's always associated with intimate objects: not just eyeglasses but other vanity adornments like hairbrushes and picture frames—everything you find around a bed." His tortoiseshell headboard, backlit by those screens, makes the bed itself seem to float under the cathedral ceiling.

"I asked Campion to design an environment for me that was not only beautiful but very personal," the princess says. "I didn't want anything that looked even remotely like a hotel suite, something I've had to live with so often due to my travels. No matter how beautiful those suites are, they still have that 'little hotel' feeling."

In the end, the metamorphosis of Meadowmere into a stunning and singular residence was so complete that this owner of showplaces on three continents now spends a good third of the year in Southampton. "Meadowmere is my sanctuary," proclaims Princess Zarina of Malaysia. "There I can be myself, which is what I love." Adds architect-designer Platt, "I wanted this house to be a dream come true, and it became two dreams come true—Zarina's and mine. The whole place reads as one vision for living." □

FRENCH SPIRIT

continued from page 193

ford White barn, now a green-painted coach house. A blue-and-gray scene of twined birds and flowers was painted directly on the walls by Olin Dows, a houseguest of the Livingstons' who completed the mural during a weekend stay. LeVec and Moulin designed the room around the mural, using a pale blue linen fabric for upholstery and draperies, and ornate sconces from the Comédie Française in Paris. A house-shaped birdcage, which held brightly colored songbirds when Pierre Moulin was growing up, sits behind two eighteenth-century painted chairs.

The two Pierres met after the war when both were working for the Marshall Plan. During the forties and fifties they moved to the United States and held various jobs: Moulin was a chicken farmer for a while and later sold tomographic equipment for North American Phillips. LeVec went to Georgetown to get a degree in journalism. In the late sixties the two men decided to try the antiques shop. "It worked because we loved it," Moulin says. Soon the Bleecker Street store became a focus of New York design. "It was very interesting, and we drew a lot of people," Moulin remembers. "Everyone came on Saturday morning. You could say there was a kind of coffee klatch at Pierre Deux."

These days the coffee klatch is at Callendar House, where the blues of the Hudson Valley landscape are reflected in the shimmering colors of the entrance hall. Upstairs, the master bedroom is an ode to Provence, and the bedroom next to it takes Brittany as its theme—even the bed wears a Breton headdress. Across the hall, the bedroom facing the gardens attests to LeVec's love of hot-air balloons (he was a paratrooper in World War II). The sofa, bed and drapery fabric is a Pierre Deux blue-and-white toile with a motif of woods and balloons. There are prints of balloons on the walls and even a balloon crystal chandelier over the bed.

"When I do something, I like to do it right," Moulin says, looking out at the lawns and ponds that run down to the river. "We wanted the feeling of a homestead, a place filled with friends and family and dogs. It's very French, but it couldn't be more American. In this house we realized our dream." □

PHOTOGRAPHY / ADAM KAST



ABOVE: A FEW OF THE PIECES JPW CREATED FOR THE MOVIE, "THE TITANIC". From photos of the original Titanic stateroom JPW recreated the classic wall ornamentation. The full collection can be seen in "Petitsin", pgs, 79-97. Ceiling & fireplace designed & executed by J.P.Weaver. Wall panels were coloured & pre-assembled for possible moves. Wall size 8'x17'. Andirons courtesy of Dennis Lowe. OVERMANTLE MIRROR expandable to any size.

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TO THE TRADE

LEFT: Panel Corners, RMF 2027LR, with REED & RIBBON, RMF 1019LR, **"Petitsin"**, p.88. Scale 1/8" = 1"

BELOW: CROWN JEWEL, RMF 2036 48" x 6", "Petitsin", p.122 (Secured with just five nails.)



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ABORIGINAL DREAM PAINTINGS

continued from page 179

al and family lineage. To read the paintings, one must be able to interpret the signs, just as one needs to recognize the symbols on a road map. Concentric circles, for example, often represent encampments, but at the same time they may consciously be intended to recall the body paint worn for a particular religious ceremony. Animals are sometimes suggested by facsimiles of the tracks they leave rather than by their actual appearance. Some painters have included naturalistic likenesses of animals and humans in their compositions, but the use of anthropomorphic imagery is less common in recent work than it was in the early days.

The paintings—sometimes reminiscent of Paul Klee, sometimes of Jean Dubuffet, sometimes of the Abstract Expressionists—can be appreciated on many levels, not the least of which is a sensuous feel for paint and color that Aboriginal artists share with artists all over the world. It should not be forgotten, however, that these canvases serve as a link to tribal tradition and as a means by which today's Aborigines have been able to reclaim a portion of their rich cultural heritage. □



WOMEN'S DREAMING AT THE SITE OF TJINTJINYI

Ronnie Tjampitjinpa, Papunya, 1989. Acrylic on canvas; 72" x 60". An ancestral myth is mapped out in a work whose central roundel signifies the campsite of an elderly woman, while others indicate where she dug for food. Gallery Gabrielle Pizzi, Melbourne.

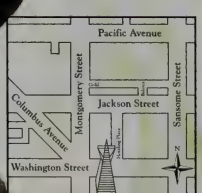
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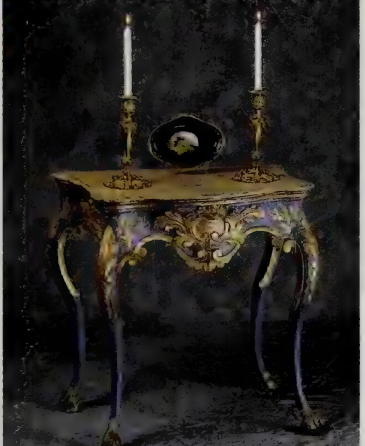
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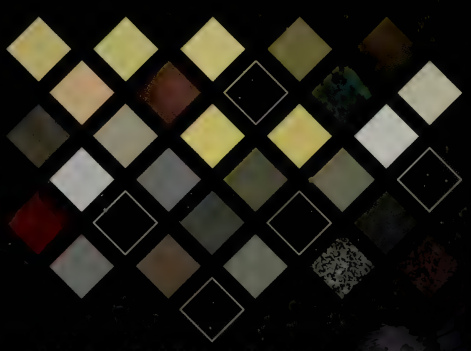
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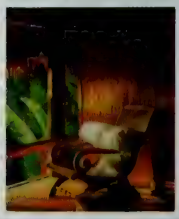


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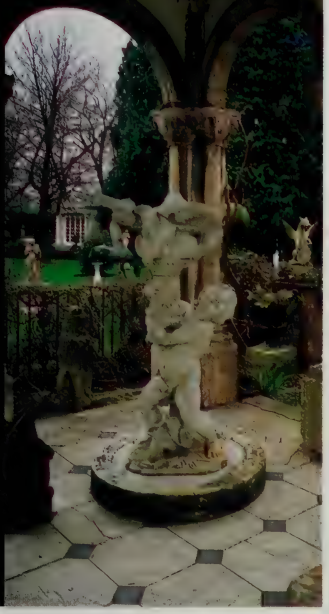
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continued from page 173

grew up surrounded by creativity and trained as a textile designer, which sharpened her flair for pattern and color. Transforming Stanage was a gradual twelve-year process. Initially she had to clear a path through the house, exploring junk-choked rooms, sorting out the attics, filling hundreds of trash bags and scrubbing away years of cigar smoke to lighten the walls.

Then she had to convince her husband that two baths were hardly sufficient for a house with twenty-five bedrooms. "He said, 'If we've got hot water and heating, why do we need to do anything else?' But once we began, he liked the changes," she says. Not that the house shrieks of new decoration. "I didn't want anyone to walk in and ask, 'When was it done up?' I like everything to look settled and uncontrived. A country house isn't a country house unless it has an easygoing atmosphere, full of dogs, children and friends."

Sophie Coltman-Rogers rearranged and redecorated the major bedrooms and dressing rooms into eight doubles with baths; each one is different and is furnished with antique desks, armchairs, paintings and china brought down from the attic. She selected chintz draperies and bed hangings in keeping with the original fabrics, but they do not glint with newness. "I'd rather throw a chintz slipcover in the washing machine than let it look brand-new," she says.

The couple's hospitality is almost tangible, accentuated by the generous size of things. Rooms are crowded with large, comfortable pieces; ten-foot-long sofas are laden with plump tapestry pillows; four-posters are piled with white lace pillows. "Everything should be on a big scale, however small the room," says Sophie Coltman-Rogers.

From the moment she arrived, the reputation of Stanage grew—the parties, the dancing, the delicious food and wine. Friends flocked from London, across England, Wales and Scotland, making light of Friday night journeys. Previously reluctant girlfriends and wives were suddenly eager to join a shooting weekend.

The steep wooded valleys and hills around Stanage are perfect pheasant country. What began as a traditional family shoot has been expanded by Jonathan Coltman-Rogers into a more commercial enterprise, reputed to be one of the best shoots in the country. The old gamekeeper, Maurice Moore, retired to become the butler, and in came Robert Webb, who, with Jonathan and two underkeepers, runs the shoot in a relaxed manner that belies the skill and organization it demands.

Nonshooting guests are understandably disinclined to leave their luxurious nest, but, fortified by a five-star breakfast, a midmorning bullshot and a three-course lunch, few would miss the opportunity for a vigorous hike through the valleys. Some parties stay for a week, which gives them time to see more of Wales and investigate the surrounding castles, cathedrals and antiques shops. At the end of the day there is a traditional tea, newspapers are delivered to each bedroom, log fires blaze, and frantic activity goes on in the kitchen. There, Sophie Coltman-Rogers and her chef concoct a four-course dinner with an emphasis on local, homegrown gourmet food.

Not surprisingly, having experienced a country house at its best, the same parties reappear each year, drawn to the comfort and character of Stanage. "We've met such entertaining, interesting people who have become lasting friends," says Sophie Coltman-Rogers. "And it's lovely to know we're using the house in the way it was originally intended." □

"A country house isn't a country house unless it has an easygoing atmosphere, full of dogs, children and friends."



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continued from page 207

expectedly, his most exuberant and his most serene. With two stories of glass set under sharply angled roofs, and a skewed central wall of integral color plaster, it has geometries as active as those of his other houses; yet there is a reserve, a dignity, beyond that of most of Israel's other work. The design is powerful without being insistent, and it is particularly restrained toward the street, where careful landscaping and discreet white walls allow the house to be at home amid the manicured landscape of golf villas. The architecture makes no gestures of imitation toward its surroundings, but it does something that, in the end, is far more respectful: It refuses to flaunt itself.

The house is decidedly less moderate at the rear, where a high façade of glass and a slanted roof of zinc face the Intracoastal Waterway. ("Sometimes I think we should have a policeman to keep the boats moving," says the wife, referring to waterborne sightseers who pause to get a glimpse of the residence.) And although the layout depends heavily on precise axial lines through the site to the water, the plan never seems driven by geometry. There is a natural ease to the organization of spaces and to the progression from the motor court to the entrance to the main living areas, all of which extend out to the rear lawn and terraces. The scale of the 5,500-square-foot house is domestic, and the rooms are relatively modest in size, yet because they open to the land visually (and in some cases literally, through sliding glass walls and the terrazzo floor that continues to the outdoors), they feel expansive. The couple wanted a house that would accommodate dozens for dinner and still more for cocktail parties but would not leave them feeling adrift in too large a space when they were home alone.

Glass, sliding planes, terrazzo floors and an angled roof—these elements give the house the air of fifties modernism, a style that Israel acknowledged as one of several references in his work. His uncharacteristic readiness to discuss the architecture of the Jupiter house in pictorial terms (he wrote of the roof that it "resembles a grand wave suspended in a state of active relief" and, furthering the nautical implications, of the master bedroom that it "resembles a ship") strengthens the connection to that era. The recollections are subtle, not literal. The house gracefully merges such distinct brands of modernism as spirited, postwar Palm Springs domestic and Deconstructivism, a more knowing, sometimes darker and always more hard-edged vision. Israel's great achievement here was in managing to combine the light, the openness to the landscape and the joyful geometries that characterize the fifties with the complex and ironic stance of the nineties. Thus the high, swooping line of the roof, which gives the water façade an ebullient grandeur, breaks toward the front and becomes a composition of disconnected, slightly discordant angles at the entrance canopy.

Serge Robin, in his work on the interiors (which included the selection of furnishings, color consultation and the design of all the cabinetry), chose to enhance the fifties allusions by using furniture by such designers as Jean Prouvé and Mathieu Matégo. "The clients originally wanted to commission craftworks for the house, but I was afraid if we did only that, it would look too much like a showroom, with everything different," Robin remarks. "I said, 'Why don't we use fifties style, not everywhere but for the good pieces, and then augment those with some craft pieces?' "

This, Robin felt, would sustain "the theme of the house" and thereby affirm Israel's architecture. He salutes their collaboration: "With the clients living in Philadelphia, the house near Palm Beach, the architect in Los Angeles and the interior designer in Paris, it wasn't easy," he allows. "But we had all the same ideas, and so it worked."

"We were very lucky to have this particular team," the husband notes. "Serge's methods are not about fighting the architecture but working with it. And as for the architecture itself, you can walk into this house a half dozen times and always see something new." Comments his wife, "Frank felt experimental with this project—he was willing to do all kinds of things he hadn't done before." □

CALIFORNIA COLONIAL

continued from page 221

"I wanted unfinished, random-width pine boards, and nearly everything I saw was too polished, too good-looking," she says.

While her husband prefers high ceilings, huge rooms and big windows, Diana Frank likes "rooms that hold and hug you." She adds, "Harold craves wide-open spaces. My idea of a hike is up Madison Avenue." Their in-town residence offers successive spatial experiences of deep embrace and expanse. A bright family room extends the already generous kitchen. The snug library yields to a capacious, orchid-filled, French-windowed living room. "I had initially thought of a pretty wimpy yellow for it," Frank says. "John chose fabric the color of my girlhood kitchen and made it sing."

The living room's tailored upholstery and smalls—botanical crewelwork, blue-and-white pottery—might read as traditional New England, but the view from the windows of pampas grass, orange trees and craggy mountains instantly dislodges the idea of East Coast. "It's New England in the front and California in the back," Frank says. "How could one fail to take advantage of the landscape?"

An indentation in the property became a wet creek bed. Now night brings

> "My idea of a hike is up Madison Avenue."

frog sounds from the pond to the main house and the guesthouse. Plantings are lush and fragrant.

Frank brought in celebrated landscape architect Phil Shipley, who began working in southern California in the late 1930s with prominent architects, including Rudolph Schindler, and clients such as Judy Garland and Marion Davies and William Randolph Hearst. He pruned the old oaks and pines and, despite Frank's desire, eschewed surrounding the gardens with white picket. Still, a scant bit of fencing lines the drive.

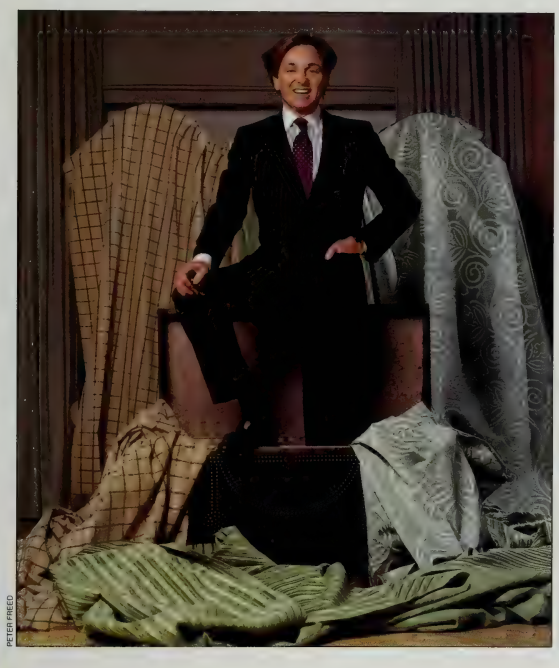
"My symbolic token," Frank says. "An American house with a white picket fence. That's always meant home to me." □

TO *the* TRADE

IN THE SHOWROOMS

● Hinson & Company

"My approach is very architectural," says New York designer **Geoffrey Bradfield**. Of his favorite fabrics at Hinson & Company (212/688-5538) he says, "In a room with these fabrics, I'd upholster the major pieces in the stripes and the checks. On smaller pieces I'd use *Queen Charlotte Woven*, a finely ribbed pale green fabric with a damask design in beige. It gives a twist to it all, some energy." Hinson also carries *Concorde Velvet*, a cotton-and-linen weave with green stripes, and *Fairfax Chenille*, a tan-and-dark-green tattersall.



PETER FRIED

Geoffrey Bradfield and Hinson's *Fairfax Chenille*, *Queen Charlotte Woven*, *Concorde Velvet*



COURTESY STUDIUM V

● Studium V

Studium V (212/486-1811) has added a collection of silk fabrics called Crossroads to its furniture and stone flooring lines (To the Trade, Sept. 1997). Woven in Thailand and India, the fabrics emphasize texture. Its chocolate-and-gold plaid (above) has a linenlike feel, and *Dupione*, a green, gold and rust stripe, has a taffeta-like sheen.

● Clarence House

There's a festive design at Clarence House (800/632-0076). *Coconut Grove*, featuring swaying palm trees with red, purple, yellow and green fronds on white cotton and linen, has the feel of the tropics. Created by Clarence House art director Kazumi Yoshida, the fabric recalls a 1950s print he saw in Florida. A more European spirit is suggested by *Atripaldi*, a cotton, linen and silk blend with stylized tulips, roses and other blooms in red, blue and green. The flowers are framed in a formal composition of ocher stems and leaves on a gold background. It was inspired by a 16th-century tapestry from an Italian town of the same name.



COURTESY CLARENCE HOUSE

Lee Jofa's *Scherezade*, below, inspired by the Diaghilev ballet



COURTESY LEE JOFA

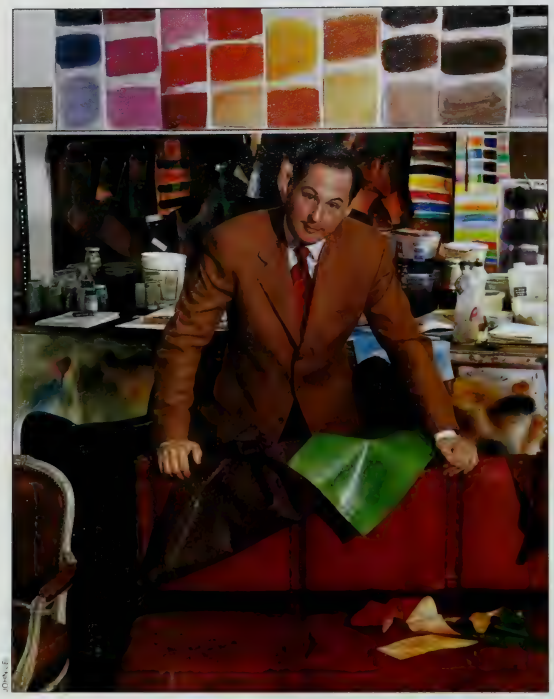
● Lee Jofa

Fabrics inspired by theatrical and Eastern influences are available at Lee Jofa (212/688-0444). The Ballets Russes Collection, which is imported from Mulberry in England, is based on themes from Sergey Diaghilev's famous dance company. *Scherezade* is a printed design on cotton showing figures from the ballet *Schéhérazade* swirling in space and dressed in the costumes created by Léon Bakst. Also in the collection is *Magic Circles*, which features a woven design of rust-colored circles with an off-center hole against a pumpkin-colored background. *Raja* is a cotton velvet printed with a bold paisley in black and white with red tulips and roses set into the *boteh*. *Mazurka* is a more traditional paisley in brown, beige and green.

Clarence House's cotton, linen and silk weave *Atripaldi*

continued on p[illegible]30

TO *the* TRADE



LEATHER REVIVAL

At **Costello Studio**, cracked leather and tattered parchment get a second life, and new hides are prepared for doors and screens, walls, trays, desks and trunks. "Michele Costello has restored a bench and a sleigh bed for me, and she's skilled in embossing and gilding," says **Richard Keith Langham** (left), who's asked Costello to repair old leather furniture and to make new seat covers (above) to match an existing set. "She has a knack for concocting unusual colors. I needed a weird tangerine-hued leather, and she made it." Costello also works with parchment and shagreen, and she and her husband, Antonios Alevizopoulos, have taken on some major projects, such as paneling a dining room in parchment for Alan Wanzenberg and the late Jed Johnson (*AD*, Nov. 1997). She's even willing to do small jobs, like one chair seat. Costello Studio, 315 E. 91st St., New York, NY 10128; 212/410-2083. □



PRACTICAL LINES

"Each design is like a small piece of architecture," says architect **Paul A. Dierkes**, who is debuting a collection of modern tables, bookcases and a bed at the International Contemporary Furniture Show in May. "The furniture evolved from the requests of my architecture clients, who wanted to complete their interiors with original furniture designs," he says. His Quadro table, with four towers connected like a puzzle, has shelves for storing books and magazines, while the burl ash Cube side table opens to reveal a file drawer and storage cubes for documents. "Everyone needs space to store and file things at home," says Dierkes. "When you shut the cube, it looks like a table. There's no hardware." The furniture can be made in various woods and finishes, and Dierkes welcomes retail orders. Paul A. Dierkes, 428 Hudson St., New York, NY 10014; 212/255-4545.



COURTESY PAUL A. DIERKES

Architect Paul A. Dierkes's puzzlelike Quadro table

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Pages 142–149:
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Pages 150–157:
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Pages 168–173:
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Pages 194–201:
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ARCHITECTURAL DIGEST

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COVER: The dining room of a Michigan farmhouse. Interior design by Inez Saunders. Photography by Scott Frances. See page 178. ABOVE RIGHT: Architect Graham Gund's family residence on Nantucket. Photography by Peter Aaron/Esto. See page 150.

AMERICAN COUNTRY HOUSES

150 ARCHITECTURE: A NANTUCKET TALE
An Architect's Family Compound Restates Island Traditions
Architecture by Graham Gund, FAIA
Text by Brendan Gill
Photography by Peter Aaron/Esto

160 COLORADO CRAFTSMAN
Turn-of-the-Century Themes Get a Sophisticated Update in Aspen
Architecture by Bill Poss, AIA, and Dave Rybak
Interior Design by Mimi London and Mark D. Boone
Text by Nancy Collins
Photography by Dave Marlow

168 AMERICAN PASTORAL
Reinterpreting a Classic Country Aesthetic for Today's Living
Architecture by Jaquelin T. Robertson, FAIA
Interior Design by Thad Hayes
Landscape Architecture by Douglas Reed, ASLA
Text by Annette Tapert
Photography by Scott Frances

178 ARCHITECTURE: FARM FOLLOWS FUNCTION
A Rural Michigan Property Extended with a Modernist Eye
Architecture by Tigerman McCurry
Text by Paul Goldberger
Photography by Scott Frances

188 ON MARTHA'S VINEYARD
Publisher Katharine Graham in Massachusetts
Interior Design by Bob Perkins
Text by Susan Mary Alsop
Photography by Richard Mandelkorn

196 INTO THE WOODS
An Art-Filled Guesthouse on Long Island
Architecture by David C. Acheson, AIA
Text by Susan Cheever
Photography by Durston Saylor

202 MISSISSIPPI WITH A TWIST
Putting a Contemporary Spin on a Greek Revival Planter's Cottage near Natchez
Interior Design by Vicente Wolf
Text by Michael Frank
Photography by Mary E. Nichols

212 ARCHITECTURE: ASPEN STONE WORK
A Touch of Europe for the Rockies
Architecture by Cottle Graybeal Yaw
Text by Paolo Polledri
Photography by Dave Marlow

continued on page 10

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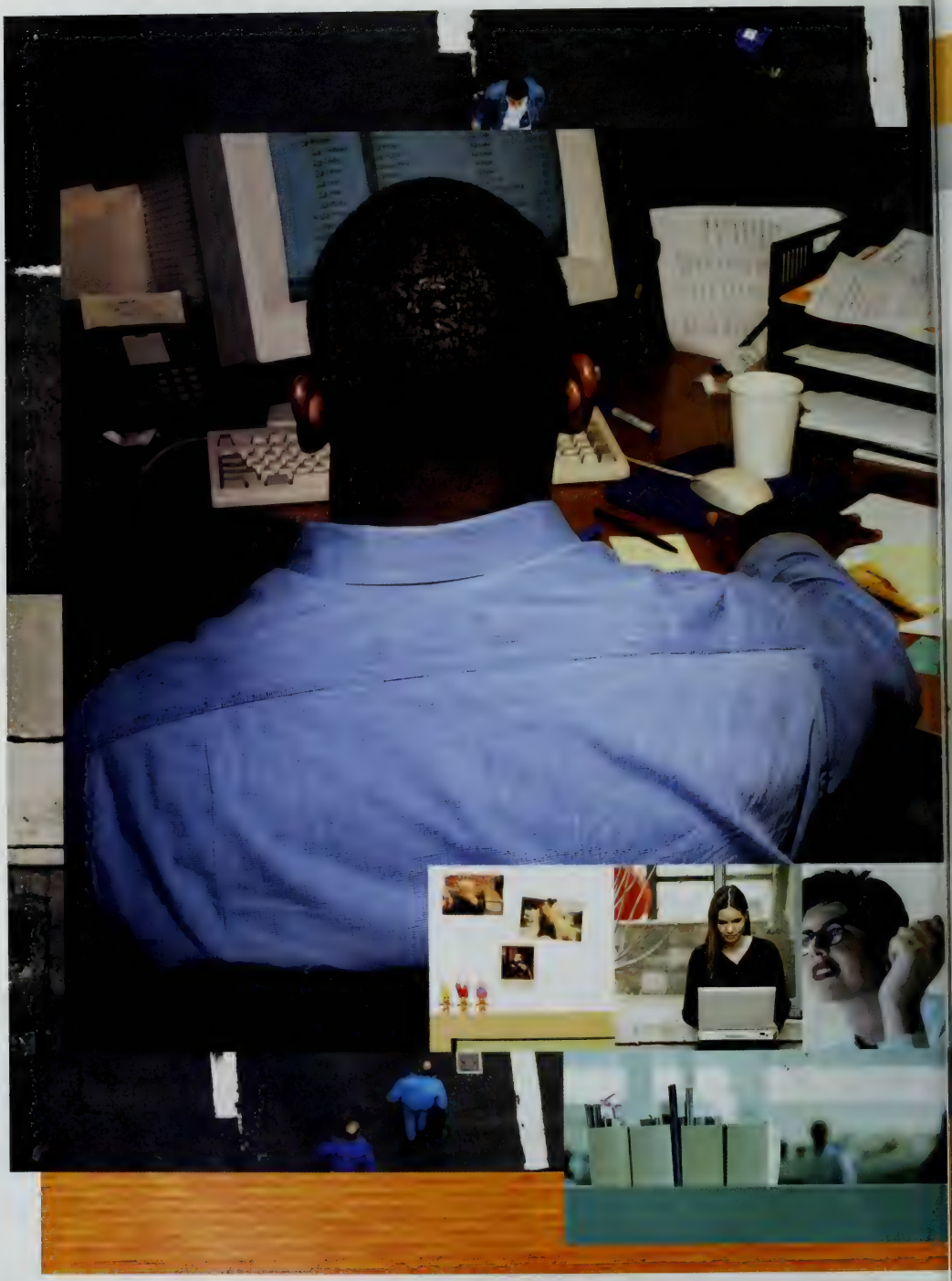
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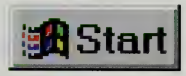
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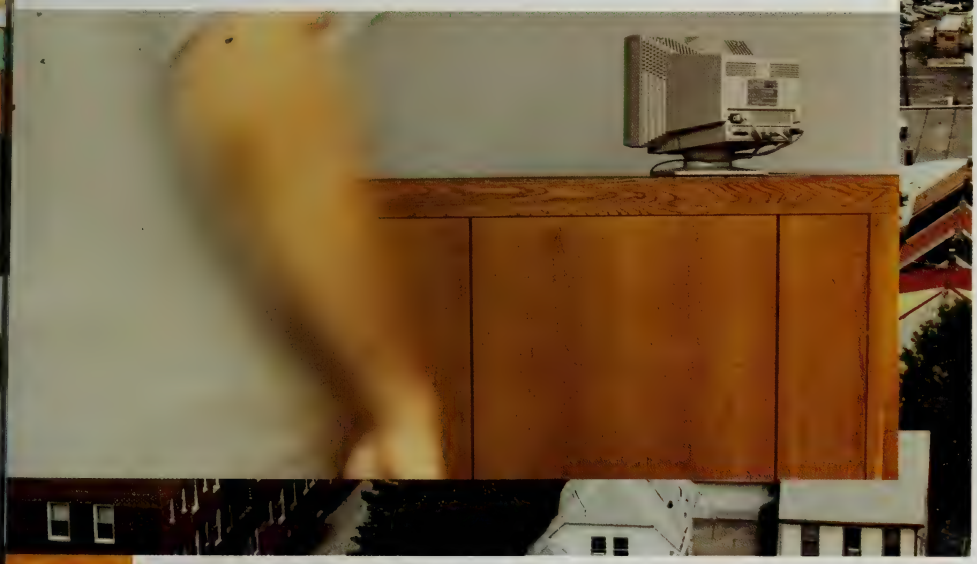


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A circa 1860 carved wood heart and hand. See page 78.

JUNE 1998

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DEPARTMENTS

22 **Letters**

24 **Contributors**

26 **AD at Large**
Inside the Design World

42 **Guest Speaker: Neil Sheehan**
A Farm at the End of the Night
Photography by Ron Blunt

58 **AD Shopping: Sailing into Sag Harbor**
Robert Bray Navigates the Long Island Town's Top Shops
Text by Judith Thurman
Photography by Billy Cunningham

78 **Antiques Notebook: Heart Forms in American Folk Art**
Handcrafted Objects That Bear an Abiding Symbol of Love
By John A. Cuadrado

96 **Gardens: New Mexico's Sol y Sombra**
A Unique Gathering of Buildings, Plants and Ideas
Text by Verlyn Klinkenborg
Photography by Robert Reck

108 **AD Travels: Perfect Maine Getaways**
Renting a Country Dream Down East
Text by Nicholas von Hoffman
Photography by Brian Vanden Brink

118 **Art Notebook: Totem Carvers of the Northwest Coast**
Vital Resurgence of an Ancient Art
Text by Brian Alexander
Photography by Shelley Metcalf

134 **AD Electronica: A PC in Every House?**
Bringing the Computer Revolution Within Easy Reach
By Nicholas von Hoffman

140 **AD Estates: Extraordinary Properties on the Market**
Rhode Island, Key West, New Mexico...

255 **To the Trade**
Design World Sources

258 **AD Directory**
A Listing of the Designers, Architects and Galleries Featured in This Issue

220 **Willow Pond Revival**
Hirschl & Adler's Stuart Feld in Westchester County
Architecture by Michael Farewell, AIA, of FFMG Architects
Text by Avis Berman
Photography by Scott Frances

228 **An Oregon Pioneer**
Restoring the Spirit of a Historic Log Cabin
Text by Donna Pizzi
Photography by Philip Clayton-Thompson

234 **On the Waterfront**
Ocean Views and Americana for a House on Long Island Sound
Interior Design by Elissa Cullman of Cullman & Kravis
Text by Steven M. L. Aronson
Photography by Durston Saylor

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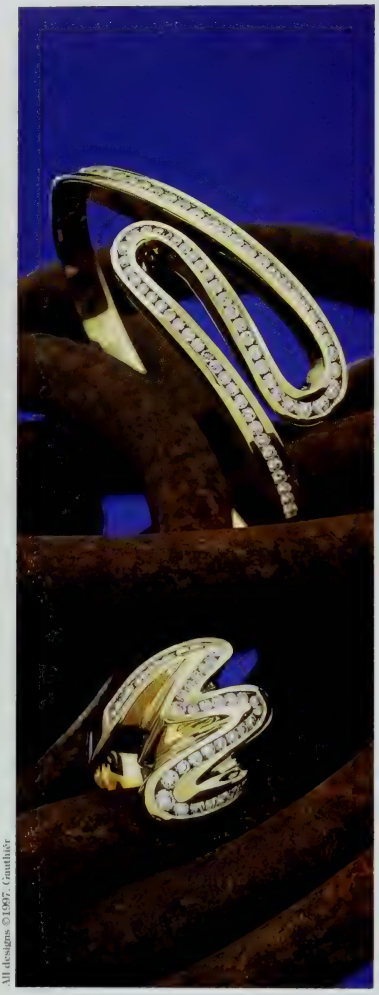
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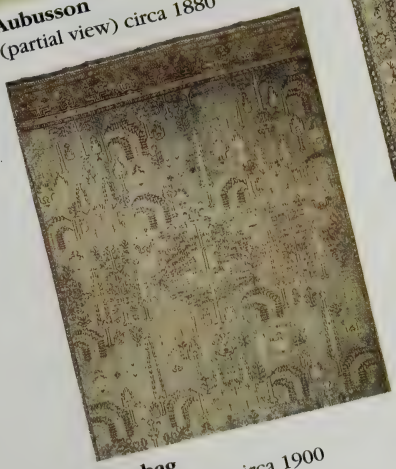
Mohtashem Kashan
(partial view) circa 1890



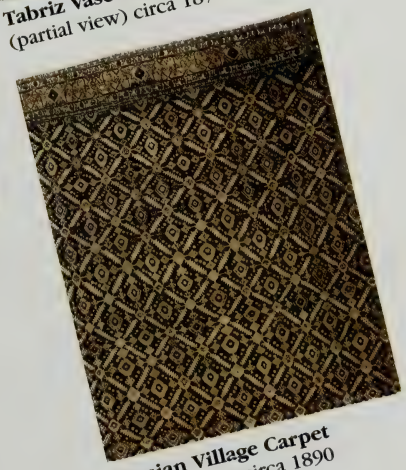
Aubusson
(partial view) circa 1880



Tabriz Vase Carpet
(partial view) circa 1870



Oushag
(partial view) circa 1900

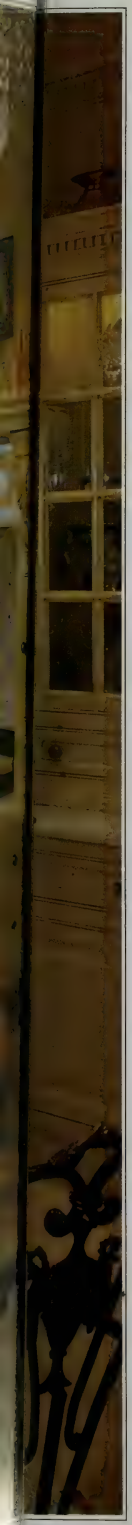


Persian Village Carpet
(partial view) circa 1890

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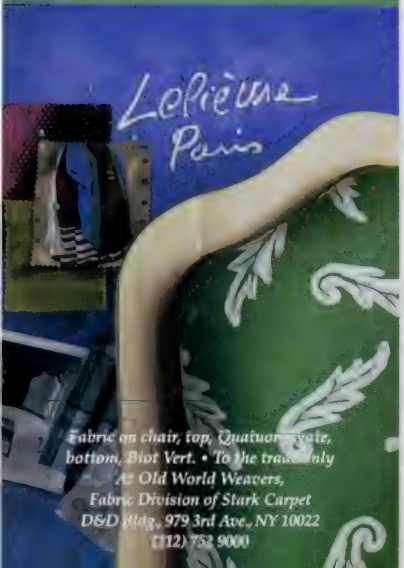


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"THE PURITY OF A GOOD 1950S MIESIAN MODERN SHOULD BE PRESERVED RATHER THAN BLASPHEMED."

As the previous owner of Janet Jackson's house in Malibu ("Architectural Digest Visits: Janet Jackson," March 1998), I have records and photographs that document that I sold the house to Jackson in its current renovated and furnished state. Hence, I was shocked to read an article that claims Jackson refurbished and redecorated the house, work for which my interior designer and I were responsible. Most of the furniture was sold to Jackson with the house. I am surprised that your magazine would print such misleading information.
GALE ANNE HURD
LOS ANGELES, CALIFORNIA

I must congratulate the writer, architect and National Book Award–winning decorator on Wendy Wasserstein's New York apartment (Guest Speaker). Of all the houses in the February 1998 Before and After issue, this metamorphosis is by far the one I most admire. While the other transformations are beautiful, this space speaks sincerely to the heart.
TRACIE GILES
SEATTLE, WASHINGTON

I have long been a fan of Wendy Wasserstein's work, so it was great fun to see her beautiful apartment. I was very surprised, however, that she identified Patti Seidman as "my lady architect." It would seem to me that she would be the last writer to think it necessary to employ gender in identifying her architect.
KAREN SCHWARZ
ALEXANDRIA, VIRGINIA

Congratulations to Paul Goldberger on his excellent article "Shock of the New" (February). His meticulous description of the additions to Philip Johnson's Oneto House brings this brilliant new project to life. Architect Dennis Wedlick's handsome structures have transformed Johnson's wonderful house into a beautiful sculpture garden.
ANNE MARIE QUIN
MOUNT DESERT ISLAND, MAINE

A water tank, a 1920s coffeepot and a missile head! Would these improve a Victorian house? The purity of a good 1950s Miesian modern should be preserved rather than blasphemed. Philip Johnson at his most erratic would not have gone this far.
JAMES R. MCCARTHY
SAUSALITO, CALIFORNIA

Why do bad things happen to good houses? Even Paul Goldberger couldn't put a positive spin on the Dennis Wedlick monstrosity. It's not that Wedlick's domes and steeples aren't handsome, but imposing them on Philip Johnson's poetic simplicity is a miscarriage of architecture.
KEN EICHENBAUM
MILWAUKEE, WISCONSIN

I was very happy to have my house published in the February issue ("Architecture: Modernist Dialogue in New York"). However, I did not personally create the architecture alone. My partner, Leonard Fusco, AIA, played an important role as collaborator and designer. Also, the entire staff of GF55 Architects contributed to the project through all their hard work.
DAVID E. GROSS
NEW YORK, NEW YORK

Please congratulate Olivia Goldsmith on the outstanding effort she put into Beaver Hall ("Hudson River Affair," February). The article reminded me of visits to that house thirty years ago on Christmas caroling outings. I can still see the curling linoleum on the floors and the institutional paint on the walls. She has done wonders in bringing back the integrity of the place.
COLIN MCKNIGHT
ALBANY, NEW YORK

I have never been as happy for a homeowner as I am for Olivia Goldsmith.
CAREY ROBINSON
CENTREVILLE, VIRGINIA

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KENNETH NOLAND

From Monte Carlo to Manhattan, next month's issue provides an exclusive tour of some of the world's most exciting new designs. Barry Kieselstein-Cord's New York town house reflects the personal aesthetic that marks his unique fashion accessories. On Martha's Vineyard, architect Robert A. M. Stern created a family retreat for a film executive. In Palm Beach, antiques dealer Bruce Newman assembled a stellar collection of 1930s pieces. And in Malibu, Ron Wilson designed a dream house on an idyllic site overlooking the Pacific. Other projects include Roberto Peregalli's fantasy interiors in Monaco, Bray-Schaible's stripped-down spaces in New York and Peter Gluck's modernist house on Chicago's North Shore. You'll also discover where to shop in Brussels and get a first look at the historic Versailles exhibit in Mississippi. Enough fireworks for July?

Paige Rense
Editor-in-Chief

Brian Alexander's work has appeared in the *Los Angeles Times* and *The New York Times*. He is the author of *Green Cathedrals: A Wayward Traveler in the Rain Forest*.



BRUCE OATZ

Susan Mary Alsop is a historian and an *Architectural Digest* contributing writer. Her books include *Yankees at the Court*, *Letters to Marietta* and *Lady Sackville*.

Steven M. L. Aronson, an *Architectural Digest* contributing writer, is the author of *Hype* and the coauthor of *Savage Grace*. He is currently writing *Class Act: The Life of Leland Hayward* for Doubleday.

Avis Berman, who wrote *Rebels on Eighth Street: Juliana Force and the Whitney Museum of American Art*, is working on *The Poetry of Sight*, a book about Whistler and the literary world, for Clarkson Potter.

Susan Cheever, an *Architectural Digest* contributing writer, is completing her memoir *Note Found in a Bottle*, which will be published next year by Simon & Schuster.

Nancy Collins is a correspondent for ABC News and a *Vanity Fair* contributing editor. She is the author of a memoir collection, *Hard to Get*, and is working on her first novel, to be published by Hyperion.

John A. Cuadrado, the art and antiques editor for *Architectural Digest*, writes on the international art market.

Michael Frank is an *Architectural Digest* contributing writer. His short stories, essays and articles have appeared in *Antaeus*, *The Southwest Review*, *The New York Times* and the *Los Angeles Times*.

Brendan Gill was an *Architectural Digest* contributing writer. Excerpts from the numerous articles he wrote for the magazine over the past 20 years will appear in the July issue.

Paul Goldberger is an *Architectural Digest* contributing writer and a Pulitzer Prize–winning architecture critic.

Verlyn Klinkenborg is the author of *Making Hay* and *The Last Fine Time*. His work in progress, *Becoming a Hand*, is about a western horse trainer.



COURTESY DAVE MARLOW

Dave Marlow is a photographer who specializes in architecture. He is currently working on a book about houses in Aspen, Colorado.

Donna Pizzi, a freelance writer, is working on *Photographic Angels*, a book that features Philip Claxton-Thompson's photography.



CHRISTOPHER IRVINE

Paolo Polledri is an architect, writer and historian. He is founder and former curator of the Department of Architecture and Design at the San Francisco Museum of Modern Art. His books include *Visionary San Francisco* and *Shin Takamatsu*.

Neil Sheehan is an author and journalist who spent three years as a war correspondent in Vietnam for United Press International and *The New York Times*. His book on the war, *A Bright Shining Lie: John Paul Vann and America in Vietnam*, won a National Book Award and the 1989 Pulitzer Prize in nonfiction.

Annette Tapert, the author of *The Power of Style*, is an *Architectural Digest* contributing writer. She recently completed *The Power of Glamour*, which will appear in November.

Judith Thurman, an *Architectural Digest* contributing writer, is the author of *Isak Dinesen: The Life of a Storyteller*. Her latest book, *Secrets of the Flesh: A Life of Colette*, will be published next year by Knopf.

Nicholas von Hoffman, an *Architectural Digest* contributing writer, has written for *The New Republic* and *The New Yorker*. Among his many books are *Make-Believe Presidents* and *Capitalist Fools*.



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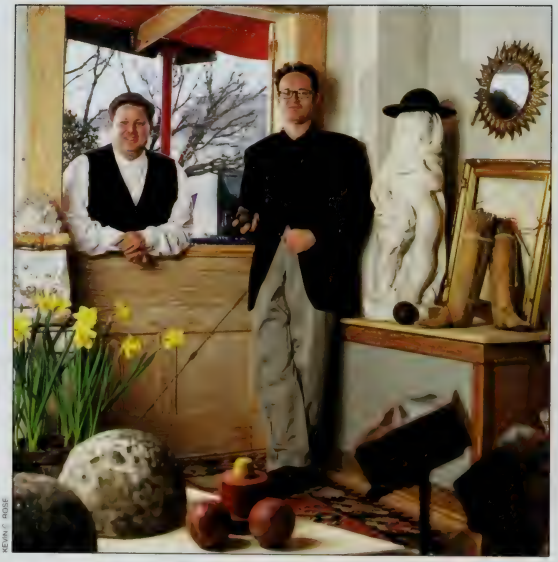
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ECLECTIC IN ATLANTA

Jeff Jones has one-of-a-kind antique furnishings and architectural and garden artifacts that he cleans up, transforms and presents with real style and panache," says **Charles Gandy**, who with partner **Bill Peace** visits Jones's shop on Atlanta's Bennett Street, a sort of designers' row. Jones has an active imagination. When he looks at a pair of 25-foot columns from an old building in Boston, he sees a bunch of table bases. Bedpost finials from the south of France become lamp bases, and Savannah fences with a shield pattern make good credenzas. "We visit his shop for accent pieces," says Gandy, who recently bought a garden gate converted into a headboard for a project in Montana. "We carry everything from found objects and not-so-expensive pieces, such as a French bistro table, to collectible and usable antiques, such as an 18th-century Italian monk's table," says Jones, who's been in business with partner Colleen Murphy for about four years. He also sells lamps whose shades he papers himself. Jeff Jones Antiques, 25A-1 Bennett St., Atlanta, GA 30309; 404/350-0711.



KEVIN FOSE

Charles Gandy, left, and partner Bill Peace at Jeff Jones Antiques in Atlanta



GEORGE OBREMSKI

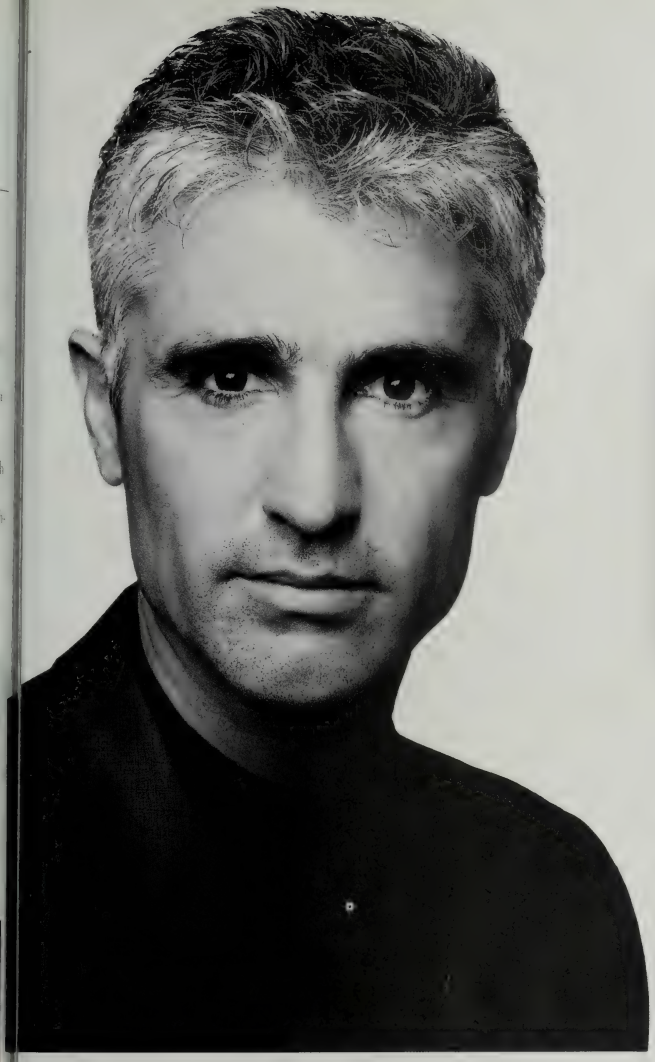
EAST COAST FOLK

I go to John for the fun, quirky object—the odd weathervane, whirligig, folk sculpture or shop sign," **Elissa Cullman** says of Massachusetts folk art dealer **John Sideli**. "For a residence on Long Island, it was hard finding a folk portrait that wasn't too grim [see p. 234], but he came through." Sideli, who bills himself as a dealer of "stylish objects of the 18th, 19th and 20th centuries" as well as a sculptor, displays his folk art finds in a former church (left and right), and he attends folk art shows around the United States with his partner, Melissa Greene. Open weekends and by appointment. John Sideli Art & Antiques, 214 Route 71, North Egremont, MA 01252; 413/528-2789.



GEORGE OBREMSKI

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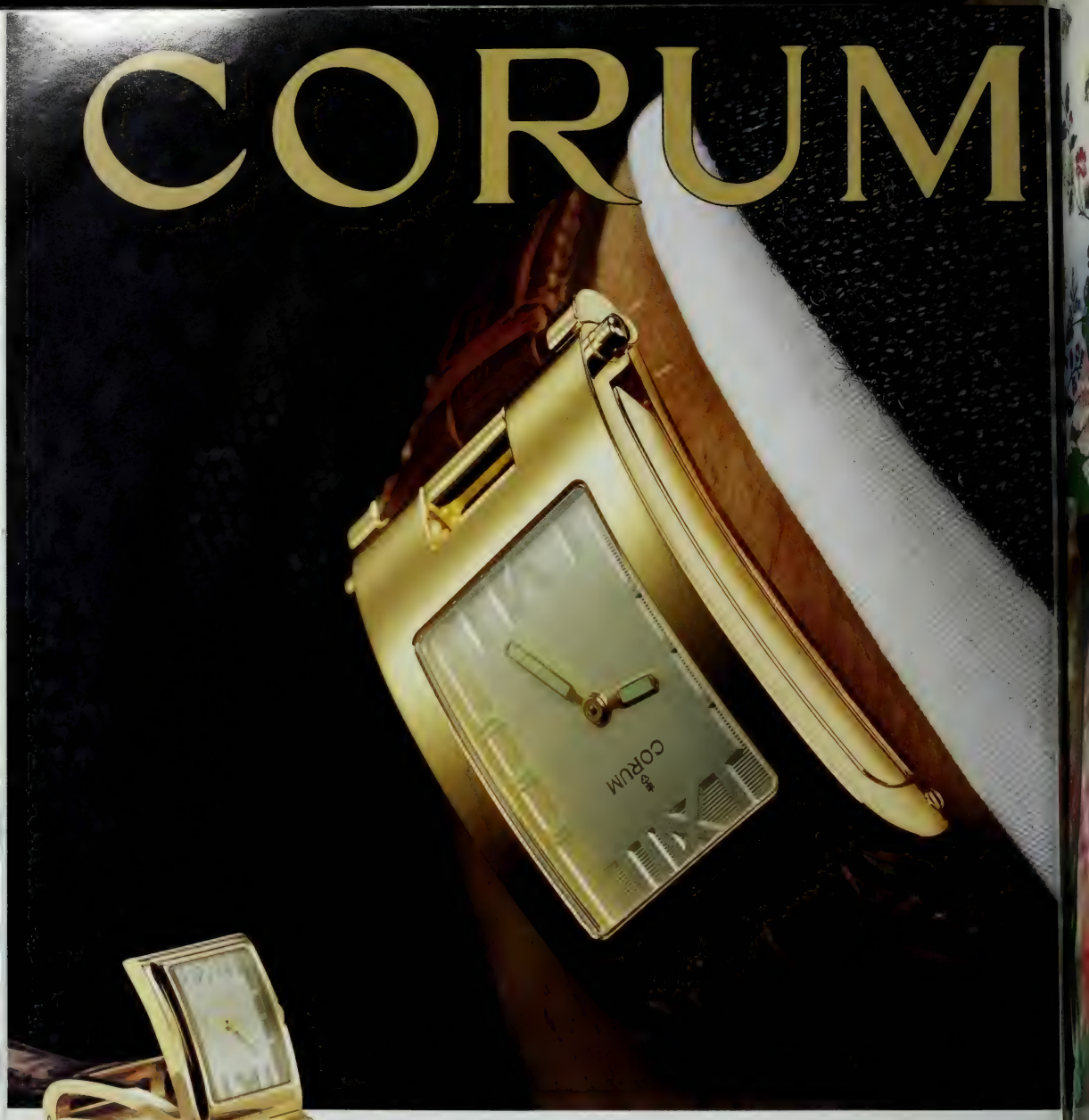
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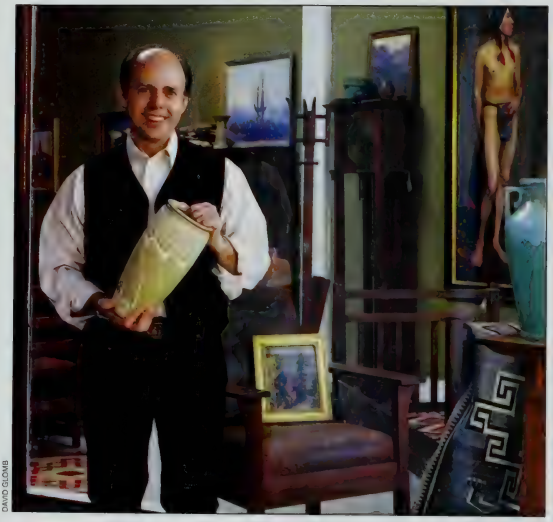
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SHADLEY'S ARIZONA SOURCE

Stephen Shadley discovered Tucson art dealer **Eric Firestone** while he was designing Diane Keaton's Arizona residence (*AD*, Apr. 1998). In fact, Shadley (below, at the shop) purchased the actress's Arts and Crafts–style porch swing and sconces from Firestone. "He's very discriminating," says the designer. Firestone now has two galleries, one for furniture and decorative objects and the other for western paintings. Recently he showed a Mark Voris oil of Tucson in the 1930s (right) and a 1916 portrait of a Native American by Christian von Schneidau. Eric Firestone Gallery, 316 E. Congress St., Tucson, AZ 85701; 520/622-3350.



DAVID GLOMB



DAVID GLOMB

COUNTRY COMFORTS

Old Hickory, whose rustic furniture can be seen at Robert Redford's Sundance (*AD*, June 1992) and is bought by customers who include Clint Eastwood (*AD*, July 1993), is introducing pieces reminiscent of some old favorites with its Centennial Collection. The offerings—including an oak-topped console, a server with an oak case, a grandfather clock finished in hickory with oak solids and birch, twig and oak veneers—are crafted by hand in rural Indiana, as they have been for a hundred years. Old Hickory, 800/232-2275.



COURTESY OLD HICKORY

Old Hickory's rocker with herringbone cane

PERIOD FIXTURES

Robert A. M. Stern is in good company when it comes to looking for period lighting. No less than the United States Senate, the Metropolitan Museum of Art and the Barnum Museum also use **Hugo Ltd.** as a source for 19th-century lamps and chandeliers. Owner Hugo A. Ramírez, who has a workroom and two shops in Manhattan, says, "I'm a collector first and a dealer second." Passionate about such matters as the dangers of polishing ("Polishing by dealers and collectors has resulted in the loss of most of our decorative heritage"), Ramírez has conserved various treasures, including an 1843 Cornelius & Co. solar oil lamp with a cut-crystal stem (right), and he restored a pair of ca. 1830 Argand lamps for the old Senate chambers. He also provided the period lighting for the Steven Spielberg film *Amistad*. Hugo Ltd., 233 E. 59th St., New York, NY 10022, 212/750-6877; Galleria Hugo, 304 E. 76th St., New York, NY 10021, 212/288-8444.



GETTY IMAGES

continued on page 34

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WYETH GIFT TO MAINE

For some time my father and I had been considering donating much of our work and my grandfather's to an institution," says artist Jamie Wyeth, son of Andrew Wyeth and grandson of N. C. Wyeth. "But when the larger institutions came to us, they made us feel like a curiosity—sort of the Flying Wallendas of paint. Then the Farnsworth Art Museum in Rockland, Maine, approached us. It's in a part of the country where my family spent summers since my grandfather's time, and it has a significant collection of American painting, including work by Gilbert Stuart, Fitz Hugh Lane, Winslow Homer, Edward Hopper and George Bellows—so it seemed like the right place for us." The result is the **Farnsworth Center for the Wyeth Family in Maine**, which opens in June. The space comprises an exhibition gallery in a renovated American Gothic church and a new study center, both designed by **Schwartz/Silver Architects**.



BRIAN VANDEN BRINK



MELVILLE D. McLEAN

An 1870s church, left, is the new Farnsworth Center for the Wyeth Family in Maine

At the center, Andrew Wyeth's 1968 drybrush watercolor *Alvaro and Christina*, above



BRIAN VANDEN BRINK

The center's exhibition space, right and below, on two levels of the remodeled church



BRIAN VANDEN BRINK

N. C. Wyeth (1882–1945) was best known as an illustrator, but during his Maine summers he experimented with a more painterly style. Andrew Wyeth (born in 1917) is the renowned watercolorist who painted such enduring images as *Christina's World* not far from Rockland. Jamie Wyeth (born in 1946) frequently takes life on the Maine islands as a subject. "The Wyeth material is a monumental body of work," Farnsworth director Christopher Crosman says of the approximately 4,500 paintings, drawings and sketches. "It's a national treasure culturally and artistically." The Farnsworth Center for the Wyeth Family in Maine, 352 Main St., Rockland, ME 04841; 207/596-6457.

continued on page 38

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FINE FINDS IN ENGLAND

For **Lady Victoria Waymouth**, a trip to Scotts Farm in Wiltshire always turns up a decorative object or piece of furniture. On one trip to **Kevin Delahunty**'s barn/showroom, she bought a jade lion, an 18th-century English marble mantel and a pair of Scottish bookcases. "It's all very friendly, and he has such a wonderful eye for Anglo-Indian, grand French and beautiful English Regency pieces," says the designer (right, at the shop, beside a pair of early-19th-century mirrors, in one of which Delahunty is reflected). He specializes in late-18th- to early-19th-century Continental and English works of art, furniture and objects. Recently he had a pair of giltwood chairs from the Demidoff collection (above right), an 18-foot-long Irish mahogany bookcase and an early-18th-century scagliola wall panel. "I prefer the country life," says Delahunty, who's been selling to serious collectors, antiques dealers and decorators from his cottage and barn for nearly 15 years. "One doesn't have the same overhead as in London—or the same enormous prices and profits." By appointment. Kevin Delahunty, 44-1249-816-205.



JAMES MORTIMER



COURTESY THOMAS PHEASANT

Scroll table at Thomas Pheasant

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NEIL SHEEHAN

A FARM AT THE END OF THE NIGHT

Photography by Ron Blunt



"I never tire of it," says Neil Sheehan (left) of his family's farm in West Virginia. The Pulitzer Prize–winning journalist is the author of *A Bright Shining Lie: John Paul Vann and America in Vietnam.*

When my wife, Susan, and I moved to Washington, D.C., in 1966 and bought a house, I noticed, going through the real estate ads, that for the price of a Washington house worthy of the doctor's daughter I had married, you could buy a whole farm in the Virginia or Maryland countryside.

A house is a house. A farm is land. I knew because I had grown up on a dairy farm in western Massachusetts. You can walk around on a farm all day long. You can raise crops and animals on it to feed yourself. It won't burn down or rot away. If it has good fields and pasture and is well watered, it will always be worth something.

I became a student of the real estate section of the Sunday *Washington Post* and focused on an agent named Douglas Spaulding, who advertised mountain farms in Garrett County in far western Maryland and in the adjacent Preston County of West Virginia for about $100 an acre. The maps said the area was in the middle of the Allegheny Mountains, a good four-and-a-half-hour drive from Washington.

Susan, who grew up in Manhattan, had no weakness for the mystique of farms. She actually liked to walk on concrete. One day in September 1968, however, eager for a respite from suburban motherhood, she suggested we take a drive to look at those mountain farms I was always talking about. The family cash box, depleted by the house purchase, had money in it again from a $10,000 advance I had received for my first book.

I called Spaulding. He had appointments all weekend showing farms to others. "What about five P.M. on Sunday? Could you give us an hour then?" I asked. "Are you crazy? You want to drive four and a half hours to look at farms with me for an hour and then drive four and a half hours all the way back to Washington?" he said. "Listen," I said, "if my wife says she's willing to look at a farm, we'd better look before she changes her mind."

continued on page 46



LEFT: The house, which sits on a hill amid 187 acres, overlooks a plank-sided barn and a stand of alders that traces the line of Maple Run, a creek that flows through the valley.



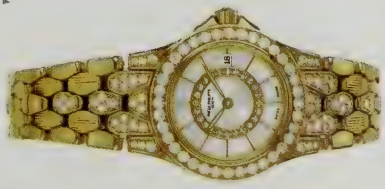
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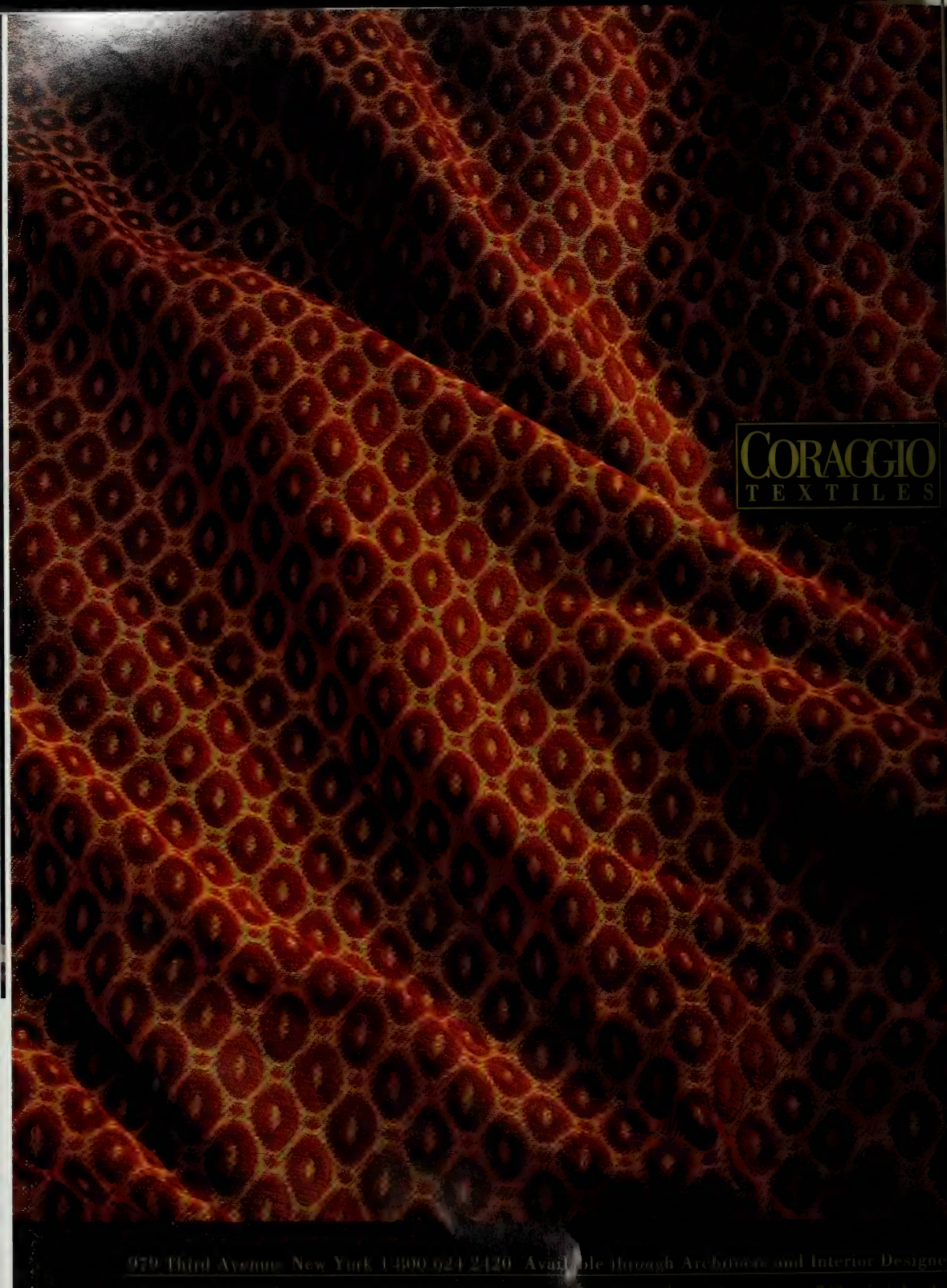
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NEIL SHEEHAN



RIGHT: A local builder fashioned the rough-hewn house from two chestnut-log cabins. The structure was sited at the top of an apple orchard to take advantage of the view.

continued from page 42

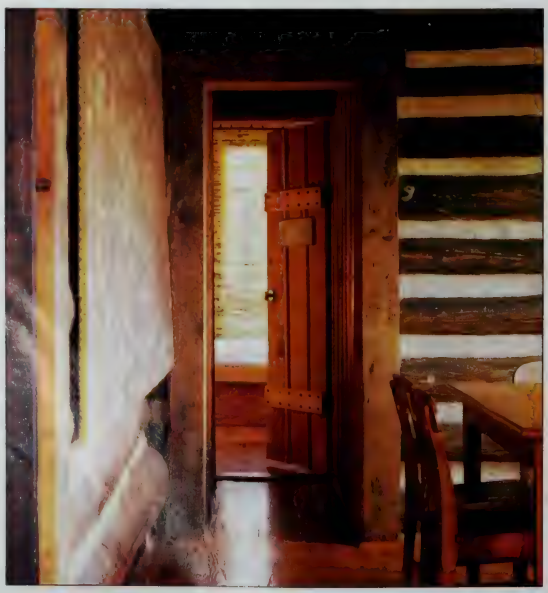
The air was still and hot and buggy, as it usually is in the Maryland and Virginia countryside in summer and early fall, until we navigated through the decrepit old industrial and railroad town of Cumberland and began to climb up into the Alleghenies. We found ourselves in a different climate, because we were now rarely below twenty-four hundred feet above sea level, even in the valleys. The fields, which had earlier been a parched yellow brown, were green again from the heavy morning dew that is another gift of the mountains.

We bought the first farm Spaulding showed us. It had everything I had ever wanted in a farm. A big creek called Maple Run ran a ribbon curl down the middle of a valley with 187 acres of crop fields, pasture and woodland watered by springs and smaller streams on both slopes. The east field reached across the ridge on that side ten feet into Maryland. The rest of the farm was in West Virginia. It was known as the old Beckman place, after Herman Henry Beckman, a German immigrant who had arrived shortly before the turn of the century and transformed into cultivated ground this land that had then only recently been stripped of forest by the timber barons who were the first despoilers of West Virginia.

Mr. Beckman had left us a plank-sided bank barn for hay, cattle and machinery, a farmhouse with "H. H. B. 1896" carved into a cornerstone of the foundation—the house's clapboards were desecrated with imitation-brick tar-paper siding nailed over them by subsequent tenants—and an apple orchard above the house and barn. The cost was $23,000—$123 an acre, which we managed with the book advance and a mortgage.

The house turned out to be unrescuable. Powder-post beetles had bored into the main beams and eaten the

continued on page 50



LEFT: Hanging in the dining area is a canvas backdrop used by an Indian puppet master. "We bought it during a stopover on our way back from Vietnam in 1966."



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NEIL SHEEHAN



"The farm is a world of its own, some of which I helped to make," says Sheehan. The front deck faces east, toward Maryland and the long ridge of Backbone Mountain.

continued from page 46

hearts to dust. When I thrust a knife into a beam, a crust of surface wood split away to reveal the rot within. So we had to build a new house. And although we did not recognize it yet, the farm had already caught us up in a second life.

We had a Washington architect draw plans. The contractors in Maryland and West Virginia to whom I showed the blueprints wanted $55,000 to $60,000 to build, far more than we thought we were willing to spend. In frustration, I bought for $450 the logs of two chestnut cabins that had been dismantled to make way for condominiums at a lake resort. I found a local part-time builder, whom I will call Jim. He agreed to join the two cabins into a single building and tear down the old farmhouse for doors and windows and lumber for the flooring and roof. I was going to heat this rusticity with a couple of potbellied wood stoves, pipe in water to a sink from a spring and build an outhouse.

The doctor's daughter wouldn't have it. If we were going to build something, she wanted no old rubbishy doors and windows, but modern picture windows to view the acres, new doors, heat and indoor plumbing, including a bathtub. Her mother suggested we fit in a second toilet. By now it was 1972 and I had begun my second book, a work on the war in Vietnam that would involve sixteen years of research and writing before publication, but I stinted neither time nor energy in the planning of this new farmhouse. I sensed it would probably be the only house I would ever build for my family. I found a site for it at the top of the apple orchard, higher up the slope from the old farmhouse, where, facing straight east as the house would, you could see the white church at the crossroads five miles away and on the far horizon the massive wooded ridge of Backbone Mountain.

I designed a tall fireplace for Jim to build, with blocks of sandstone from the old house foundation, at one end of the larger of the two log cabins, which would become the living/dining area. The hearth was raised a foot and a half above the floor so that you could sit and look directly into the fire.

Jim proved to be an artful stonemason. He also caught on right away to the rough-hewn quality I wanted. The interior walls and exterior siding of the kitchen and the guest bedroom/study, built at the other end of the larger cabin, and the two bedrooms placed between it and the smaller cabin at the rear—which was divided into a bath and a storage room—consisted of rough-sawn hemlock planks with batting strips of the same hemlock covering the

continued on page 52

The farm became my shelter and my sustenance through the long years of writing my book on the war in Vietnam.

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NEIL SHEEHAN

continued from page 50

spaces between the planks. To save maintenance, they would never be painted, just sprayed with a wood preservative every few years. The interior of the roof, which one looked up at through open log beams, consisted of more rough-sawn boards, these salvaged from the old house and hued dark by the years.

When we tore the old house down, we also found some treasure—planks of extinct wormy chestnut two feet wide and eight feet long. I had Jim set these aside for Susan's kitchen cabinets and a storage cabinet. In a second bargain I bought, for another $450 at a West Virginia lumber mill, highly figured four-inch red-oak flooring for the whole house, with enough left over to make the interior doors. Jim cleverly used bolts to attach the crosspieces of the doors so that the ends of the bolts would show, then roughened the surfaces of the crosspieces with an adze.

He also slyly acquiesced in my delusion that by utilizing the two cabins as building blocks and salvaging lumber from the old house we could build the new house for $15,000 to $20,000, and his interruptions and delays in the work ran up the labor costs by thousands of dollars. I finally got him to finish after two years by screaming at him over the phone that I was going to sue him, a threat I could not have afforded to carry out. With electric baseboard heat, Susan's bathtub and a shower stall for me, her mother's second toilet in a closet-size space beside the fireplace, a drilled well to feed this plumbing, and basic furnishings, we spent $51,000, approaching what the contractors had quoted for the architect-designed place. But between Jim and me, maddening though he might be, we had built a much better house.

No farm can be complete, however, without a swimming hole. I wanted our daughters, Maria and Catherine, to know the pleasure I had known as a boy of slipping on a summer's day into the crisply cold water of a spring-fed pond. And, unlike the house, the swimming hole was government subsidized. An agent for the Soil Conservation Service informed me that swimming holes were classified as "wildlife ponds" and thus eligible for "cost sharing."

We chose a spot below the house beside the dirt road into the farm where a spring was so powerful that it had killed a large tree by drowning the roots. A bulldozer gouged out a pond three-quarters of an acre in size and eight feet deep at the far end. Timothy seed sown, mulched and fertilized that fall was transforming the circular earthen dam into a grassy bank beside the pond by spring, when bass and bluegill fingerlings from the state hatchery were tossed in to soon become growing bass feeding on growing bluegills. The cost, including the seed and fertilizer, was $811.82, shared 60 percent ($487.09) by me for the swimming and 40 percent ($324.73) by the government for the wildlife. With Richard Nixon spending my taxes on the war in Vietnam, I felt no guilt taking my first and next-to-last government handout.

My second and last handout came in the role the farm laid upon me of steward of the land. I didn't have time to farm the place myself, and pastures need cows to keep them grazed down, and fields require crops of corn and wheat and barley to prevent them from degenerating into brush. We also needed someone to keep our new farmhouse from being vandalized by a brood of layabouts who lived behind the back ridge. They were already shooting holes in the barn roof with rifles, trying to kill the pigeons that roosted inside. (One of them would have been perfect for a role as a menacing hillbilly in the film of James Dickey's novel *Deliverance*—narrow eyes, a long black beard, rotting teeth and a set-on-edge drawl.)

The layabouts were not afraid of me, since I lived in Washington. They were afraid of my neighbor, Joe Spaid, a stocky, forthright man of generosity and heart who takes no nonsense from anyone. Joe and I arrived at a deal. He got the use of the farm free so that his cattle and crops would keep the pastures and fields in good order, and we got protection against the layabouts and other potential troublemakers. I became Joe's Washington pigeon and he became my friendly hawk, safeguarding me from the other, dangerous birds of prey. We were left with twenty acres of

continued on page 54



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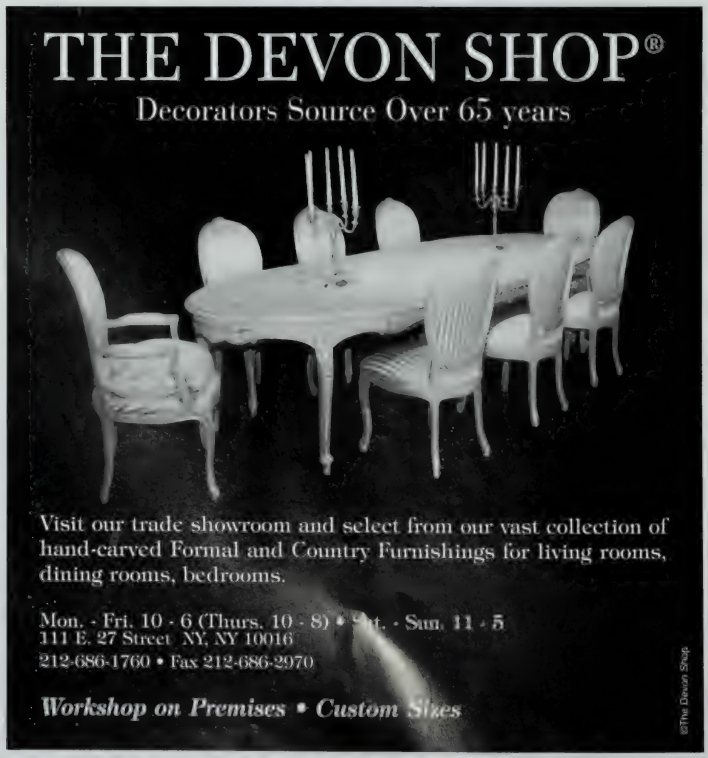
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GUEST SPEAKER

NEIL SHEEHAN

continued from page 52

pasture behind the pond that Joe couldn't use. The state forester covered them with rows of red pine that Maria and Catherine will someday harvest, and Richard Nixon and I again shared sixty-forty.

The farm became my shelter and my sustenance through the long and often grim years of researching and writing my book on the war in Vietnam. I would walk away my fears and anxieties exploring its reaches. It always had something new to show me. I followed the peregrinations of the beaver dam up and down the creek as it escaped or was swept away by the spring flood of the snowmelt. I learned where all of the springs were and which flowed longest in a dry summer. I discovered the trace of roadbed of the narrow-gauge railway the timbermen had laid around a hill to haul off the virgin logs. I found the spot at the edge of the woods where the dominant whitetail buck would emerge at dusk to feed and display his pride of antlers to his less well endowed acolytes.

"Gamboling foxes" were, I thought, just a phrase in a poem, until, one afternoon, I watched three red foxes roll about and leap over each other in a frolic high up on a slope of pasture. The doctor's daughter who once considered a stroll to the Museum of Modern Art the best of walks, and Maria and Catherine, now grown into young women, have also come to cherish the farm.

It is, I know, my Irishness that helps make this land so precious to me. There are folk memories that are passed down the generations, and mine come from generations of landless Irish peasants who toiled for English landlords. To them, land was more than a source of life. It was pride and stature and respectability. It was redemption. My grandfather, who got off a ship in New York harbor a penniless man and struggled for the dairy farm on which I grew up, held this sense of his land. When I was a boy, he told me that the bank was once going to take it away from him because he could not pay his mortgage. He stayed up two days and two nights splitting firewood to stack enough to sell for the mortgage payment. At the end of that long, second night he had his farm. At the end of the night I have mine. □



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SAILING INTO SAG HARBOR

ROBERT BRAY NAVIGATES THE LONG ISLAND TOWN'S TOP SHOPS

Text by Judith Thurman
Photography by
Billy Cunningham



LEFT: "There's always a line of people who don't ordinarily stand in lines," designer Robert Bray, wearing a straw hat, says of the morning crowd in front of Sage Street Antiques in Sag Harbor, on Long Island.

SAG HARBOR, THE THINKing person's Hampton, is an eighteenth-century whaling port that has long been the refuge of privacy-loving writers, painters, musicians, actors and other refugees from life in the slick lane. It's true that yachts with satellite dishes now moor where the great whalers did, in the deep waters of the marina, and that Petrossian has opened a boutique in the venerable American Hotel, but the town's charm and ambience are still old-Yankee provincial.

With its pre-Revolutionary, Greek Revival and Victorian houses, its cottage gardens, pristine churches and





ABOVE: Bray holds a cabinet at The Little Barn on Sage Street, owned by Hal and Jan McKusick. "It can be made in any size." RIGHT: Their house, center, dates from 1796. Hal McKusick built the furniture.

cordial shops, Sag Harbor has resisted the sort of aerobic development that has pumped up the neighboring towns. In the off-season it remains an enclave of serenity, and something even rarer: a community of kindred spirits.

Robert Bray, the eminent New York designer, has loved

continued on page 60


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SAILING INTO SAG HARBOR



RIGHT: "Many times you find vintage items that have never been used," Bray says of Carol O'Neill—Vintage Linen. "The striped fabric hanging over the door is draperies by Sister Parish."

continued from page 58

Sag Harbor for thirty-five years—platonically, one might say, because until recently he owned a summer house on Fire Island with his partner, Michael Schaible (see *Architectural Digest*, May 1993). Last year, however, Bray suffered a "midlife bedspread crisis," as he calls it. "I was fifty-five and had been working without a real break since I was sixteen. There had to be more, I told myself, than agonizing over the perfect duvet cover. And the notion of a sabbatical in the original sense of the word—a prolonged Sabbath devoted to contemplation and doing nothing—was suddenly as romantic to me as my unlikely enthusiasm for picket fences. So I rented a little house on Main Street, adored it, looked for a place to buy, found one, and I've been out here since December, staring into space and feeling happy to be alive. I've adopted a new motto: My life is none of my business."

Well, *almost* none of his business. Sag Harbor also happens to be a browser's paradise, a trove of choice antiques, rare books, crafts and delicious bric-a-brac. Bray is on intimate terms with the dealers and artisans of the village, most of whom, it transpires, have had at least one colorful past life and in some cases several. He makes his rounds every morning in a straw hat and immaculate white linen, looking very pastoral—indeed, quite like a vicar from a Trollope novel—greeting his flock with a Sabbath smile.

After his ritual cup of house blend at Sylvester & Co., Bray's first stop on a recent spring morning was Sage Street Antiques, housed in a white clapboard village farmhouse and owned by the legendary Eliza Werner. Werner opens only on weekends, spending the intervening days restocking her inventory from closely guarded sources. Her rules are strict: No one, no matter how celebrated or importunate, gets a sneak preview of the new week's merchandise.

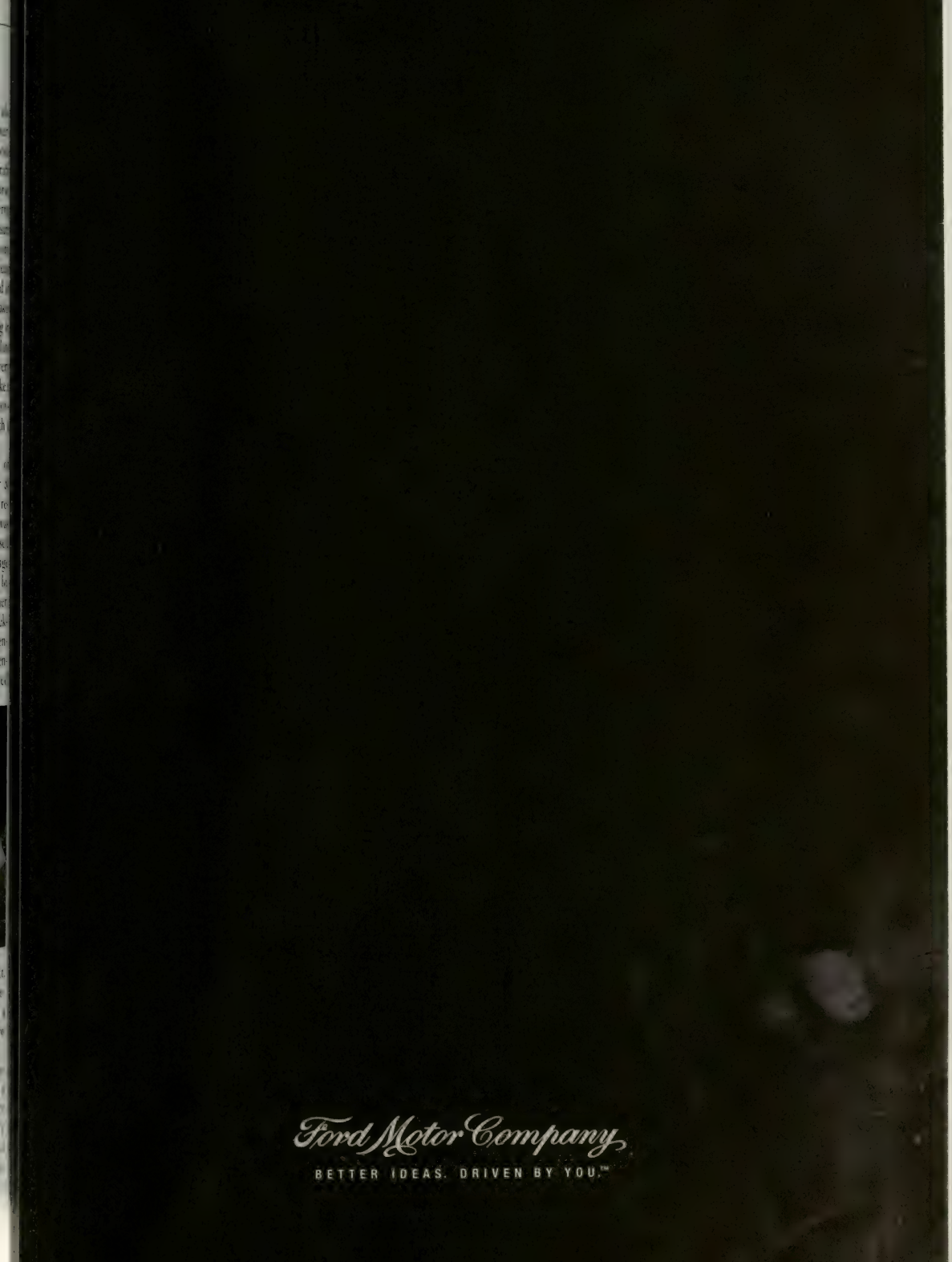


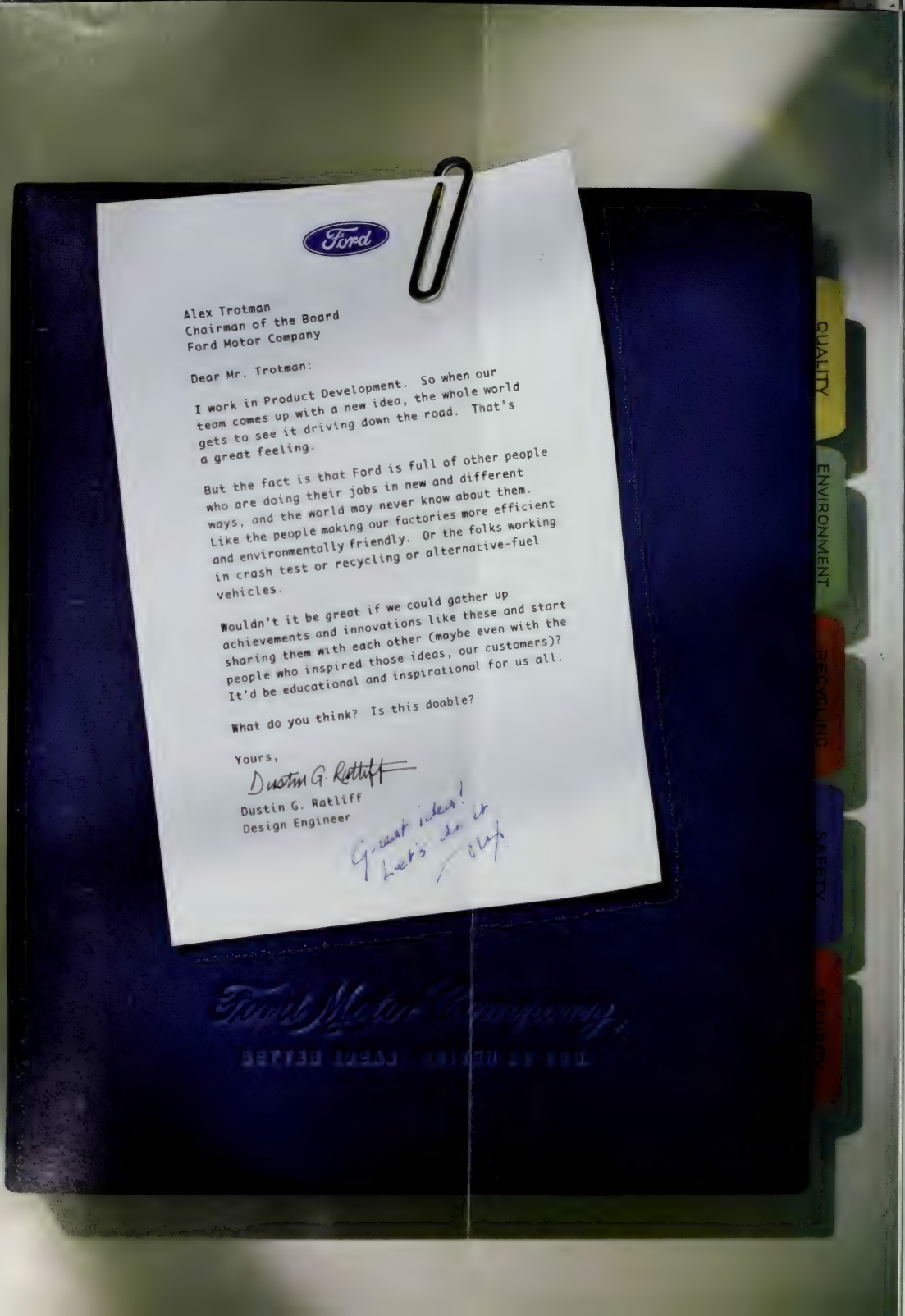


LEFT: The Sag Harbor Antique Shop occupies a building that dates to around 1776. ABOVE: Bray looks at a circa 1840 French canopy bed with owner John Krug, who started the business in 1964.

The line of avid cognoscenti (Martha Stewart is a regular) forms along her picket fence at eight-thirty on Saturday mornings, and the doors open punctually at eleven. Fifteen customers at a

continued on page 65


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Dustin G. Ratliff
Design Engineer

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SAILING INTO SAG HARBOR

BELOW: At Bagley House, Terry Bagley sits with Bray in front of brackets taken from the pier at Coney Island after the 1938 hurricane. RIGHT: Her offerings include painted furniture, old signs and a wool rug.





continued from page 60

time are then admitted to the sanctuary: four slightly listing rooms with creaky floors, overflowing with a collection of treasures that, like the booty off a shipwreck, is always unpredictable.

On this day there are some charming old botanical prints, vintage kitchenware, white-painted mirrors, rustic armoires and country tables, chunky and chic hotel china, some sterling serving pieces with ivory handles, a set of Arabia ware from the 1950s, wrought iron doorstops and garden furniture and much more. Prices are higher than at a yard sale but still refreshingly modest. "You always find at least twelve things you absolutely have to get," says Bray, "but you're lucky to make away with two of them. You need a sharp eye—and sharper elbows."

Upstairs in the same building is Carol O'Neill—Vintage Linen, which offers beautifully restored and sometimes unused bed and table linens dating from the eighteenth century to the present. In her former life Carol O'Neill was a hand model. In her present life she does lots of painstaking hand laundering, pressing and restoration.

"It's a labor of love," says Bray. "Even her oldest linens are in mint condition." He admires a stenciled Arts and Crafts tablecloth, a pair of draperies in a striped silk from Sister Parish and a set of damask napkins in robin's-egg blue. There are fine embroideries, old lace and wall hangings in addition to the more serviceable domestic linens, some of which are so virginal they seem to have come from the trousseau of a fiancée who lost her bridegroom to the sea.

Sag Harbor is a compact vil-

continued on page 66



SAG HARBOR SOURCES

1 SAGE STREET ANTIQUES
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American antiques and furnishings

2 THE LITTLE BARN ON SAGE STREET
Sage and Madison Streets
516/725-3034
Antiques, folk art and country furniture

3 CAROL O'NEILL—VINTAGE LINEN
Sage and Division Streets
516/725-9893
Antique textiles

4 SAG HARBOR ANTIQUE SHOP
Madison and Main Streets
516/725-1732
American and European antiques

5 BAGLEY HOME
155 Main Street
516/725-3553
Antique and custom furniture

6 THE CHRISTY'S BUILDING ART CENTER
3 Madison Street
516/725-7000
European architectural elements, art and antiques

7 JOSEPH F. SCHEMBRI
Church Street
516/725-4473
Architectural wood carving

SAILING INTO SAG HARBOR



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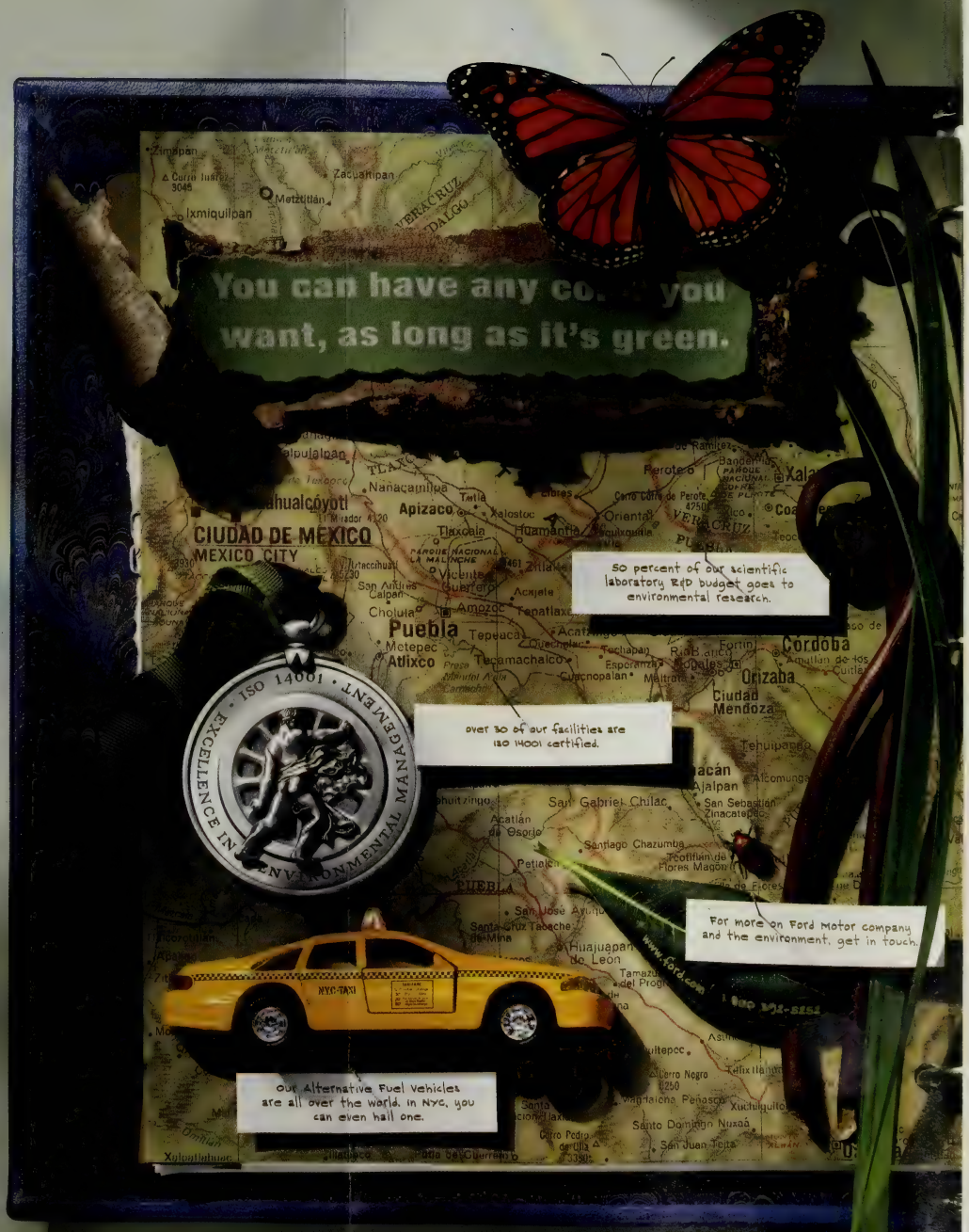




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continued on page 65


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SAILING INTO SAG HARBOR

BELOW: At Bagley House, Terry Bagley sits with Bray in front of brackets taken from the pier at Coney Island after the 1938 hurricane. RIGHT: Her offerings include painted furniture, old signs and a wool rug.





continued from page 60

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SAILING INTO SAG HARBOR







FAR LEFT: Michael and Elfi Eicke stand with Bray by a Federal doorway outside the Christy's Building Art Center.

LEFT: A circa 1890 horse head peers from the Eickes' car. BELOW: In the shop, at right, is an 18th-century Dutch painting.

continued from page 65

lage, with about three blocks of shops, so one's wallet tends to get more exercise than one's quadriceps. Bray's next stop is The Little Barn on Sage Street, a "country store" in a former carriage house owned by Hal and Jan McKusick. The couple live in the eighteenth-century parsonage next door, which they have lovingly restored. Jan paints landscapes. Hal has been a commercial pilot and a renowned jazz musician and composer. His late-life passion, however, is cabinetry, and he's a self-taught master.

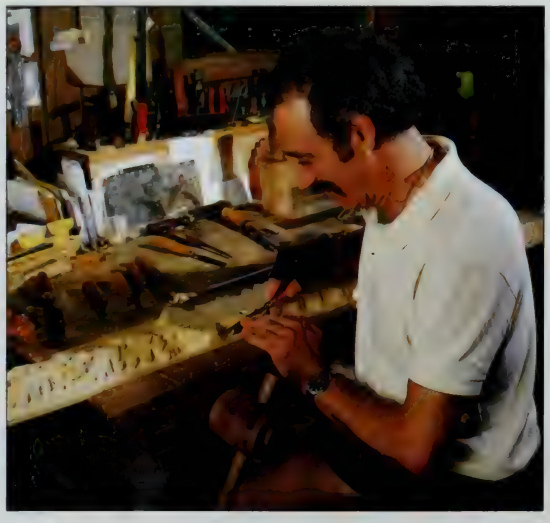
"I grew up on a New England farm, and I always loved old wood and iron," he explains. "After moving to Sag Harbor in the early seventies and opening the shop, I bought a lathe and started to copy farmhouse furniture, teaching myself the traditional techniques. I felt a particular affinity with the Shakers. As we say in jazz, the stuff swings."

The McKusicks sell an interesting and well-priced selection of American antiques and folk art in The Little Barn, as well as Hal's sculptural wood plates and bowls, many of exotic woods. His specialty, though, is the furniture he makes by drawing on designs from the last three centuries. Most popular are his Shaker-inspired pieces—tables in cherry, maple, pine and, sometimes, mahogany or teak, and dining chairs with webbed seats and backs—and his Windsor chairs and benches. Their joinery is exquisite, and McKusick has developed his own durable hand finishes, using period materials like milk paint and tongue oil.

After a restorative lunch at The Paradise, Bray drops in on one of his favorite haunts, the Sag Harbor Antique Shop. Its owner, John Krug, is one of the longest-established dealers in the village and lives in one of the village's oldest (and tiniest) houses, a Cape Cod half

continued on page 72





RIGHT: Joseph F. Schembri, who has carved wood for 38 years, works on an oak-leaf trim. He also restores and finishes furniture. ABOVE: The shop sign is an example of his work.

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SAILING INTO SAG HARBOR

continued from page 66

house built in the seventeenth century. His shop, the former home of a whaling captain, dates to the Revolution.

"I buy my taste," says Krug, and that taste is decidedly eclectic: Asian, English, French, American. He has a penchant for daybeds and for faux bamboo and has an excellent selection of bookcases, including a Second Empire boulle marquetry armoire and one of Chinese elm from the early nineteenth century. Sticker-shocked New Yorkers will blink in happy wonder at his prices.

On summer days Krug moves his iron pieces to the garden. It was there that Bray first spied the pair of elegant wrought iron canopy beds—French, 1840s—that he used in Faith Popcorn's town house (see *Architectural Digest*, February 1998) and the four-poster for his own Sag Harbor bedroom.

Michael Eicke, the German-born owner of the Christy's Building Art Center, at 3 Madison Street, keeps a pied-à-terre in London, and for twenty-five years he was a dealer in old-master paintings in Germany and England. His inventory reflects his patrician taste, his European background and his knowledge of fine art, but having settled his young family in Sag Harbor, he is also a fan of Americana. Choice late-Georgian furniture and ancien régime chinoiserie mingle democratically with a tobacco shop terra-cotta Indian from the 1920s and a carved American eagle from the 1890s. Their attitude, if not their pedigree, is every bit as regal as that of two eighteenth-century royals, in portraits from the Dutch School.

Unlike Eicke, Joseph F. Schembri was born in the New World—on Long Island—"but I don't belong to this century," he says. In his studio on Church Street, Schembri practices the craft of a premodern artisan: architectural wood carving and restoration. Most of his work, he says, is not glamorous but essential: He repairs and reproduces broken finials and newel posts, missing cornices, gouged mantels, chipped putti and the moldings of antique frames. Several landmark churches and prominent collectors of antique furniture are among his clients. Yet some of his favorite commissions are for original work, and at the moment he is carving a vast basswood lintel with a leaf motif for a new mansion on Long Island. The project will take six months, he says, every stroke of it executed by hand.

"I don't think that people realize this sort of craftsmanship is still accessible," says Bray. "If you're committed to quality, you should stop hoping that the cornice or doorway or medallion of your dreams will materialize in a salvage yard and go order it from Joseph."

Dusk is falling as Bray leaves Schembri's studio and returns to Main Street, where the lights are glowing at Bagley Home. Terry Bagley grew up starstruck on a farm in Utah, ran away to Hollywood and worked as a fitting model for Edith Head and as a bit player in movies. Her fresh American beauty won her a modeling contract, and she became the original White Rain girl. Having poured her savings into a vintage race car, she moved East and spent a decade designing knitwear for Liz Claiborne. Tired of the relentless travel her job entailed, she settled in Sag Harbor and opened Bagley Home, stocking it with antique linens and silver, vintage tinware and china, and painted country furniture. "I've come full circle," says Bagley. "I spend my time crawling around the same old barns I ran away from, collecting the very stuff I used to disdain."

Among Bagley's unique offerings are her potholder rugs in a neutral palette. They are handwoven and can be ordered in any size, from a small bath mat up to the twelve-by-twelve-foot rectangle that Bray has commissioned for a "very modern New York apartment." Bagley's graphic pillows, which she makes from vintage grain bags, are trimmed with antique buttons and are "the item of choice for young investment bankers." Bray appreciates a nest of blue stoneware mixing bowls: "Mr. High Tech doesn't like new dishes," he admits. "They can't compete with the beauty of an old glaze." He also smiles tenderly at a hand-crocheted white coverlet in pristine condition that might have come from his own grandmother's farmhouse in Oklahoma.

Bray's midlife bedspread crisis, it would appear, is over. □

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The over 1,000 just-opened rooms in the Palace Tower offer guests a range of amenities that includes two telephones or more per room, fax/data transmission/modem capabilities, on-screen hotel account information and check-out, and computerized climate control to beat the desert heat. The addition of the Tower rooms brings the hotel's total capacity to 2,471 rooms and suites.

The Palace Tower also houses new ballrooms and meeting rooms, all furnished with state-of-the art audio-visual equipment and fiber optics.

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Sumptuous dining is part of the mix in the Palace Tower: there is The Empress Court, Hyakumi Japanese Restaurant, the Italian gourmet establishment Terrazza, and opening this summer, an all-new poolside 24-hour Café Roma. Shopping, too, abounds; guests can purchase lingerie, jewelry, crystal art, couture, swimwear, browse the nearby Forum Shops, or buckle up for the 3-D IMAX ride "Race for Atlantis."

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This fall, Mirage Resorts will open Bellagio, a $1.6-billion resort hotel designed to rival the finest resorts in the world. Inspired by the idyllic Italian village located on the banks of Italy's Lake Como, Bellagio sits in a prime Las Vegas location—in the center of the Las Vegas Strip—at the corner of Flamingo and Las Vegas Boulevard.

The elegant Bellagio, which promises to be a gathering place for guests from around the globe, will overlook a 10-acre lake and display a choreographed "ballet" of water, music, and lights.

Bellagio's guests can anticipate amenities such as a gallery worthy of the world's finest museums, with original artworks by Cèzanne, Van Gogh, Gauguin, Monet, Renoir, Matisse, and other masters.

The resort will house 2,688 guest rooms and 308 suites. Sumptuous fabrics, classic furnishings, and artwork and antiquities will give each of the nearly 3,000 rooms a lavish yet comfortable feel.

Five outdoor pools with private cabañas will offer guests a haven for relaxation. A full-service beauty salon and spa will provide therapeutic and rejuvenating beauty and personal care treatments in the European tradition.

Dining at Bellagio promises an array of choices from the elegant to the casual: the French restaurant Le Cirque (its first location outside N.Y.C.); Osteria del Circo for Northern Italian fare; Picasso's, a Mediterranean restaurant featuring original paintings and ceramics by the modern master; and nine other fine eateries.

Via Bellagio, the shopping esplanade, will combine the classic with the avant-garde, the timeless with the new, with boutiques from world-class designers and retailers such as Armani, Chanel, Gucci, Prada, Hermès, Tiffany, and others.

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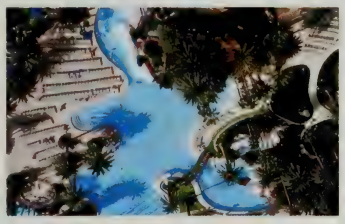
The Mirage

The Mirage offers a unique blend of luxury accommodations, fine dining, shopping, and world-class entertainment. Whether it's the volcano that erupts every 15 minutes at night, or the 20,000-gallon aquarium filled with live sharks, or master illusionists Siegfried & Roy, who perform their stage extravaganza every evening, it's no wonder The Mirage is the single-largest draw for travelers to Las Vegas.

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Dining is a unique experience, with five fine specialty restaurants. Restaurant Riva offers an unforgettable selection of dishes from Northern Italy and Mélange features contemporary French cuisine in a romantic courtyard setting. Try Szechwan and Cantonese cuisine at Moongate, Japanese specialties at Mikado, or steak and seafood at Kokomo's, situated in the tropical rainforest. Shopping is a special kind of indulgence at The Mirage's Street of Shops. You'll find the latest fashions from designers such as Moschino, DKNY, and La Perla, plus high-fashion leisure, swim, and resort wear in a wide range of styles.







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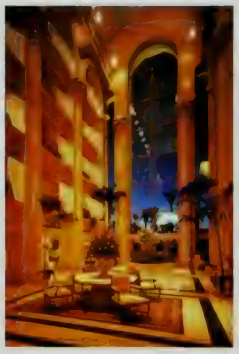
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HEART FORMS IN AMERICAN FOLK ART

HANDCRAFTED OBJECTS THAT BEAR AN ABIDING SYMBOL OF LOVE



WOLFGANG MOZTAS

By John A. Cuadrado

HISTORY HAS RECORDED little about an eighteenth-century Pennsylvania German by the name of Adam Dambach. One thing is certain, however: Dambach was no poet. A love letter he wrote in 1779 contains verse of staggering banality. Yet get his girl he did. Dambach was married within the year.

In form, if not in content, this Lancaster County man was able to create a very persuasive message. Dambach's love letter is cut with an openwork pattern of twenty hearts linked by richly colored birds, flower heads and vine tendrils. Though Dambach's stale endearments are inscribed in the center of each heart, they do little to diminish the extraordinary lyricism of his conception.



COURTESY GIAMPIETRO GALLERY

RIGHT: A circa 1860 carved wood heart and hand symbolizing friendship, love and truth was used in ceremonies of the Independent Order of Odd Fellows. Giampietro Gallery, New York.

ABOVE: One hand of a circa 1840 sweetheart spoon holds a marriage contract. The spoon may have been given as a proposal by a sailor to his beloved. Garthoeffner Gallery, Lititz, Pennsylvania.

The sparrows, thistles, daisies and tulips that encircle these radiant hearts make his letter a tour de force of American folk art and captivate us just as surely as they did his bride-to-be.

Dambach's use of the heart form is reflective not only of his sentiments but also of his time. As a decorative motif, the heart is ubiquitous in American folk artworks and artifacts of the late seventeenth, eighteenth and nineteenth centuries. First brought to this country by English, German, Swiss and French immigrants, the motif enjoyed ever-broader use as the early settlers prospered and were able to devote their energies to more than mere subsistence. As an embellishment, the device is seen on everything from corset stays to kitchen-

continued on page 82

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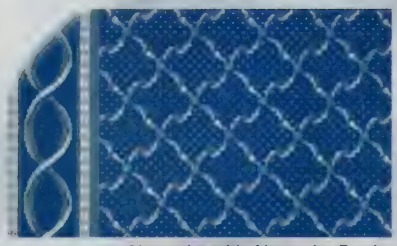
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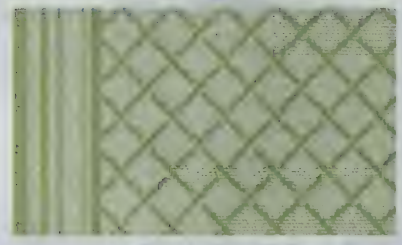
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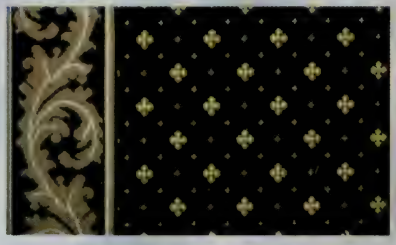
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HEART FORMS IN AMERICAN FOLK ART



ABOVE: Pennsylvania German baptismal records, such as one made by C. Myrtle in the 18th century, often featured hearts. Jeffrey Tillou Antiques, Litchfield, Connecticut.

continued from page 78

wares, furnishings, watercolors, trade signs, architectural elements and gravestones. Found in virtually every medium, the heart form made its presence felt first on the eastern seaboard but later spread to all regions of the United States.

As the rhythmic, beating center of every human body, the heart inevitably figured in the earliest attempts men and women made to understand themselves and their world. Ancient cultures as diverse as those of China, Sumer, Egypt, Greece and Rome viewed the heart as the seat of intelligence and emotion or as the locus of the soul. In consequence, it was seen as the point from which human beings communicated with their fellows and with the divine.

The heart shape in its present form was used in Egyptian art of the fourteenth century B.C. and is be-

continued on page 84

RIGHT: Early Americans favored the heart shape in decorating children's furniture, as on a circa 1830 cradle with cutouts. The Gilded Lion, Princeton, New Jersey.



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HEART FORMS IN AMERICAN FOLK ART



RIGHT: The design elements of a circa 1802 sign indicate that the New Hampshire establishment it advertised may have been known as the Heart and Star Tavern. America Hurrah, New York.



ABOVE: An 1860 whalebone scarf ring bearing a flag shield was probably carved by a sailor to pass the time during a long voyage. John Sideli Art & Antiques, North Egremont, Massachusetts.

continued from page 82

lieved to have appeared in Europe by the sixth century A.D. The link of the heart to both sacred and profane love strengthened during the Christian era, and by the late Middle Ages the image of the heart began to appear in religious and secular ornamentation alike. By the time the colonists made their way to America in the seventeenth and eighteenth centuries, the heart had become associated with life's primary rites of passage, and its use as a symbol of both piety and romantic and familial love was widespread.

In early America the use of the heart motif began at birth. Infants often were nestled in cradles decorated with hearts and might be warmed by similarly embellished quilts. Family records in New England used joined hearts to represent married couples, with the names and birthdates of their progeny inscribed on fruit hanging amid the foliage of trees pictured above. The motif was even more prominent in Pennsylvania German birth and baptismal Fraktur. Created by itinerant artists, schoolmasters or ministers skilled in penwork, these typically focused on a central heart inscribed with Gothic lettering. Brilliantly hued flowers, exotic birds and figures provided additional ornamentation. As a Pennsylvania German child grew older, a teacher might present the youngster with a much-coveted reward of merit, a richly colored Fraktur, often showing a tulip growing from a heart to illustrate the precept that "from a pure heart arise good works." Trumpeting angels, peacocks and even an occasional mermaid might surround the central heart image. Not only did rewards of merit serve as a powerful incentive for students, they provided the schoolmaster with an important means of ingratiating himself with their parents, on whom he was dependent for school fees and his annual reappointment.

Young girls in every region prepared for the "art, trade and mystery of housewifery" by learning sewing skills at an early age. The samplers they created often incorporated the heart motif or vers-

continued on page 86



RIGHT: The heart motif abounded on handmade gifts offered to recently betrothed women, such as a circa 1850 poplar spice box. Ron and Edwa Wise Antiques, Myerstown, Pennsylvania.

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HEART FORMS IN AMERICAN FOLK ART

continued from page 84

es celebrating what might seem to be the contradictory virtue of chastity: "If I should by a youth be Tempted / Grant I his schemes defy and all He has invented." As a young lady grew older, she prepared quilts and embroidered linens to be stored in her hope chest until she at last established her own household as a married woman. In some areas, girls were required to complete thirteen quilts before being wed, with the last and finest being a marriage quilt often decorated with hearts. Baltimore album quilts frequently included squares representing marriage, with double hearts pierced by arrows or hearts coupled with paired birds. One extraordinary Pennsylvania German quilt brings to mind thoughts of a December wedding, with approximately one hundred red, green and mustard-yellow hearts placed amid a scattering of holly leaves and berries. Such a quilt might have been stored by its maker in a wooden dower chest painted by a Fraktur artist with compass-drawn hearts or with medallions formed of interlocking hearts.

Preparations for marriage only bear fruit if a proposal is forthcoming, and young women were elated to receive tokens of affection from eligible men. Like Adam Dambach, suitors spent weeks preparing intricate hand-ornamented letters, including labyrinthine love knots made up of amorous verses turning and twisting to form images of interlocking hearts. Others shunned paper and fashioned elaborate three-dimensional love tokens; of these, those created by sailors were typically the most imaginative. Isolated for months at sea with time on their hands, sailors made whalebone pie crimpers decorated with pierced-work hearts, baleen boxes incised with hearts, and valentines composed of hundreds of shells arranged to form hearts. Sailors fashioned whalebone corset busks, often adorned with hearts, including one engraved with these lines: "In many a gale Had been the whale / In which this bone did rest. / His time is past, His bone at last / Must now support thy breast." These love tokens frequently were created by tongue-tied swains as nonverbal proposals of matrimony. One of the most noteworthy is a spoon carved with a red heart and terminating in a hand curling around a marriage contract.



WOJTEK NAICZAS

A circa 1830 trinket box covered with a collage of wallpaper and block-printed pictures is unusual in its inclusion of a glass panel. Garthoeffner Gallery, Lititz, Pennsylvania.

Upon the celebration of a marriage, newlyweds frequently received gifts of practical household items embellished with hearts. Wrought iron roasting forks and serving spoons decorated with hearts were traditionally presented by parents to just-wedded daughters. The kitchen was the center of every home, and heart-form objects were especially common there. Wrought iron trivets, toast racks and waffle irons were made in the shape of hearts, as were tin cookie cutters and cheese molds. Wooden butter and maple sugar molds were carved with hearts, along with such items

By the eighteenth century the heart's use as a symbol of both piety and romantic and familial love was widespread.

continued on page 88

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HEART FORMS

continued from page 86

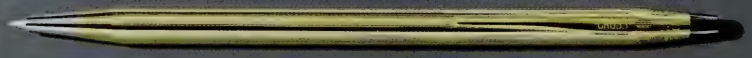
as slaw cutters, knife boxes and spice containers. The salt-glazed stoneware crocks used to store butter might sport heart-shaped images, as might stoneware cider coolers. In the more formal rooms of a home, heart-and-crown armchairs in Connecticut, board-chairs in Pennsylvania and ladderback chairs in Maine were ornamented with heart cutouts, as were mirrors, pipe racks and tall case clocks. Heart-patterned hooked rugs warmed floors, and painted hearts appeared on bureaus, beds, boxes and chests of many kinds. Even the portraits on the walls of sitting rooms might show young female family members wearing coral necklaces with heart-form pendants.

Born of necessity and incessant toil, the inheritance left us by our early American forebears cannot but enchant us. Items created first and foremost for reasons of utility often are imbued with a grace that transcends the narrowness of their original purposes. It is telling that their makers should have turned to the heart—symbolic of the noblest of human sentiments—to embellish the accoutrements of everyday life. So too is it noteworthy that they used the heart to adorn the painstakingly crafted objects that they most prized, objects reserved for life's milestones—birth, coming of age, marriage and death. The story of the heart motif in America illuminates an entire way of life and bears powerful witness to the inventiveness and creativity of an age long past. □



A detail of a circa 1820 ink-and-color love token shows hearts with botanical accents. John Dodge Antiques, Bedford, Massachusetts.


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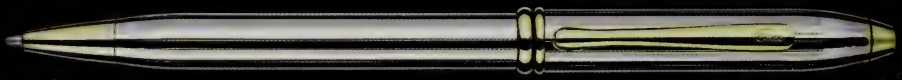
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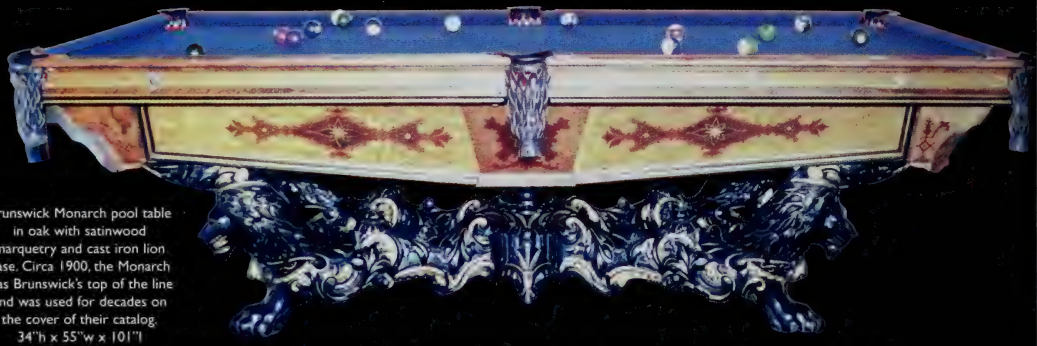
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Pair of important torcheres with life size bronze children supporting doré mounted polished granite cassolets from which rise multiple arm gilt candelabra adorned with signed Baccarat pendants and prisms. Originally from a prominent chateau in Monaco. 87"h x 25"w

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18th century signed Royal Aubusson *Verdure* tapestry in excellent condition. 109"h x 162"w



Pair of original streetlights from Paris (see inset) in cast iron with copper heads. Octagonal foliate bases support Ionic capped fluted columns. Perfect for the entrance to a grand residence or development. 17'h x 3' diameter at base





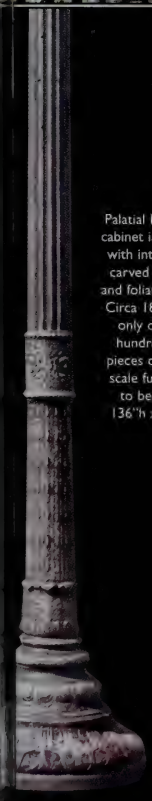
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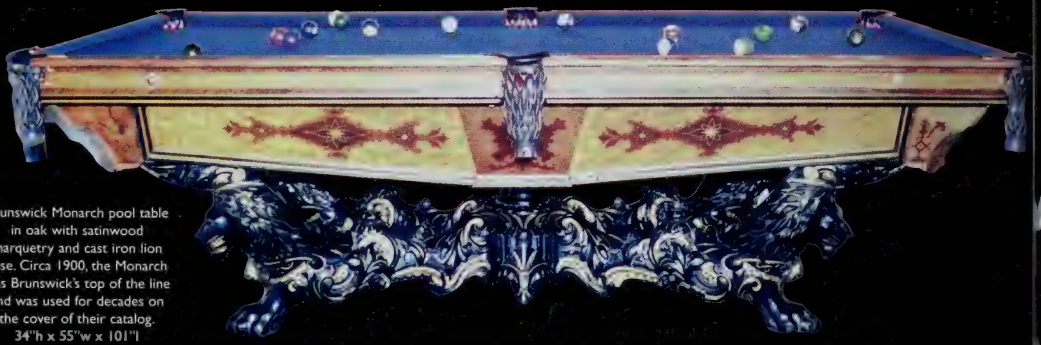
Palatial Regency cabinet in walnut with intricately carved scallop and foliate detail. Circa 1880, it is only one of hundreds of pieces of grand scale furniture to be sold. 136"h x 95"w





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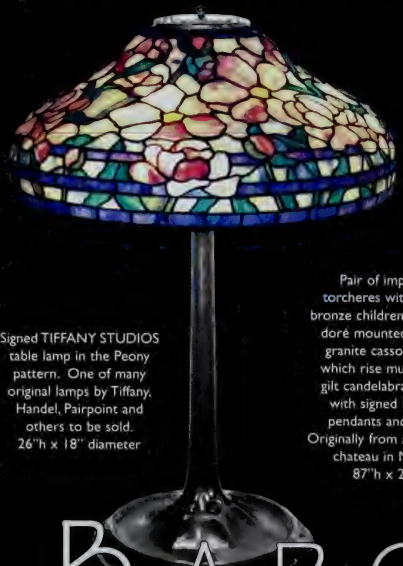
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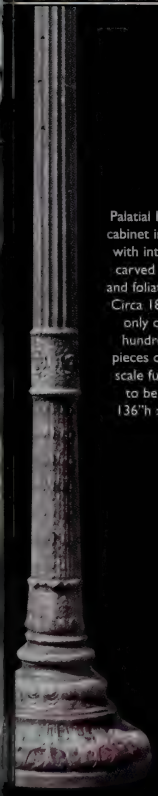
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NEW MEXICO'S SOL Y SOMBRA

A UNIQUE GATHERING OF BUILDINGS, PLANTS AND IDEAS



On a Santa Fe property once owned by Georgia O'Keeffe, Beth and Charles Miller (right) created Sol y Sombra, a house, farm and two foundations. "We want to use the land actively," says Beth Miller.





Text by Verlyn Klinkenborg
Photography by Robert Reck

MY FAVORITE WORD IS *bricolage*," says Beth Miller. She is talking not about the mosaic of human culture but about compost. In her hands she holds a small white tub of a fragrant black mixture, the end product—or the beginning product, however you choose to view the cycle—of the organic gardens at Sol y Sombra, a twenty-acre Santa Fe farm, residence and institute lying in the shadow of the Sangre de Cristo Mountains. In 1987 Beth Miller and her husband, Charles, purchased the property from the estate of Georgia O'Keeffe, who spent the last years of [illegible] on this area," says Beth Miller, "would call it an important O'Keeffe property," not with Abiquiu so near. Though the painter's memory is still honored by the Millers, it is no exaggeration to say that in time to come people will think of the site only as Sol y Sombra, a

continued on page 98

TOP: Foothill[illegible] Sangre de Cr[illegible] frame the ann[illegible] garden. A passive[illegible]olar greenhouse is [illegible] left. ABOVE: Allan [illegible]user's *Taza* stands b[illegible]re the main house, w[illegible]ich Beth Miller r[illegible]stored.

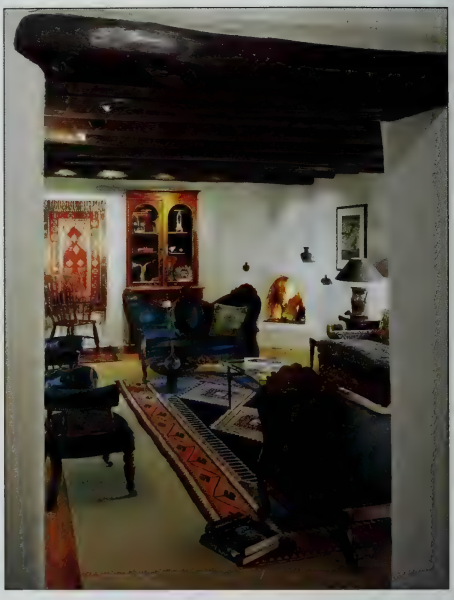
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LEFT: Medicinal plants grow near the house. The third floor, once a cistern, is a meditation room. ABOVE: The library, with rosewood love seats and Anatolian and Russian kilims, was O'Keeffe's bedroom.

RIGHT: The Dalai Lama and Robert Redford are among those who have appeared at the lodge, which was designed by architect Ed Mazria. The murals on the far walls are by Armond Lara.



continued from page 96

model of the very best in social and agricultural bricolage, so entirely have the Millers transformed the appearance and purpose of these twenty acres. "I like to say," Beth Miller writes, "that we are a farm that grows flowers, food, people and ideas."

There are many buildings at Sol y Sombra, including an elegant adobe main house built in the 1930s by Harold Corbusier, an army physician from New Jersey, and restored by Beth Miller. But none of them has more significance than a double row of roofless, rebar-reinforced, straw-bale enclosures. They are filled with organic matter—kitchen leavings, garden and yard trimmings—slowly turning to compost. Most of the sifted compost finds its way into fifty-four double-dug raised beds in the vegetable garden. In early fall the vegetable garden is a composition in leeks, still standing tall and green, and potatoes, whose foliage has been bronzed by recent frost.

Though O'Keeffe's memory is honored there, in time people will think of the site only as Sol y Sombra.

Walking toward the main house from the gardens, you're tempted to think of Sol y Sombra as a collection of ever more substantial structures. There are the straw-bale compost bins. There is a grouping of cold frames, where more than seven thousand lettuce plants were grown last year. There is a mudded straw-bale shed, and there

continued on page 100



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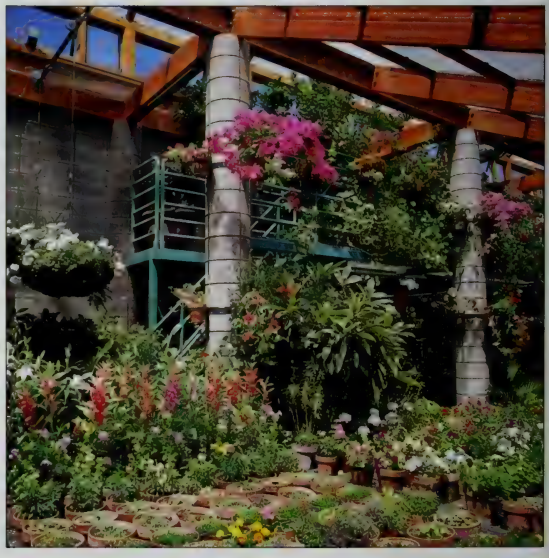
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NEW MEXICO'S SOL Y SOMBRA





ABOVE: "It's the heart of gardening activities," Beth Miller says of the greenhouse, which Mazria also designed. RIGHT: The couple with Guadalupe Candelario Avila, who works at the farm.



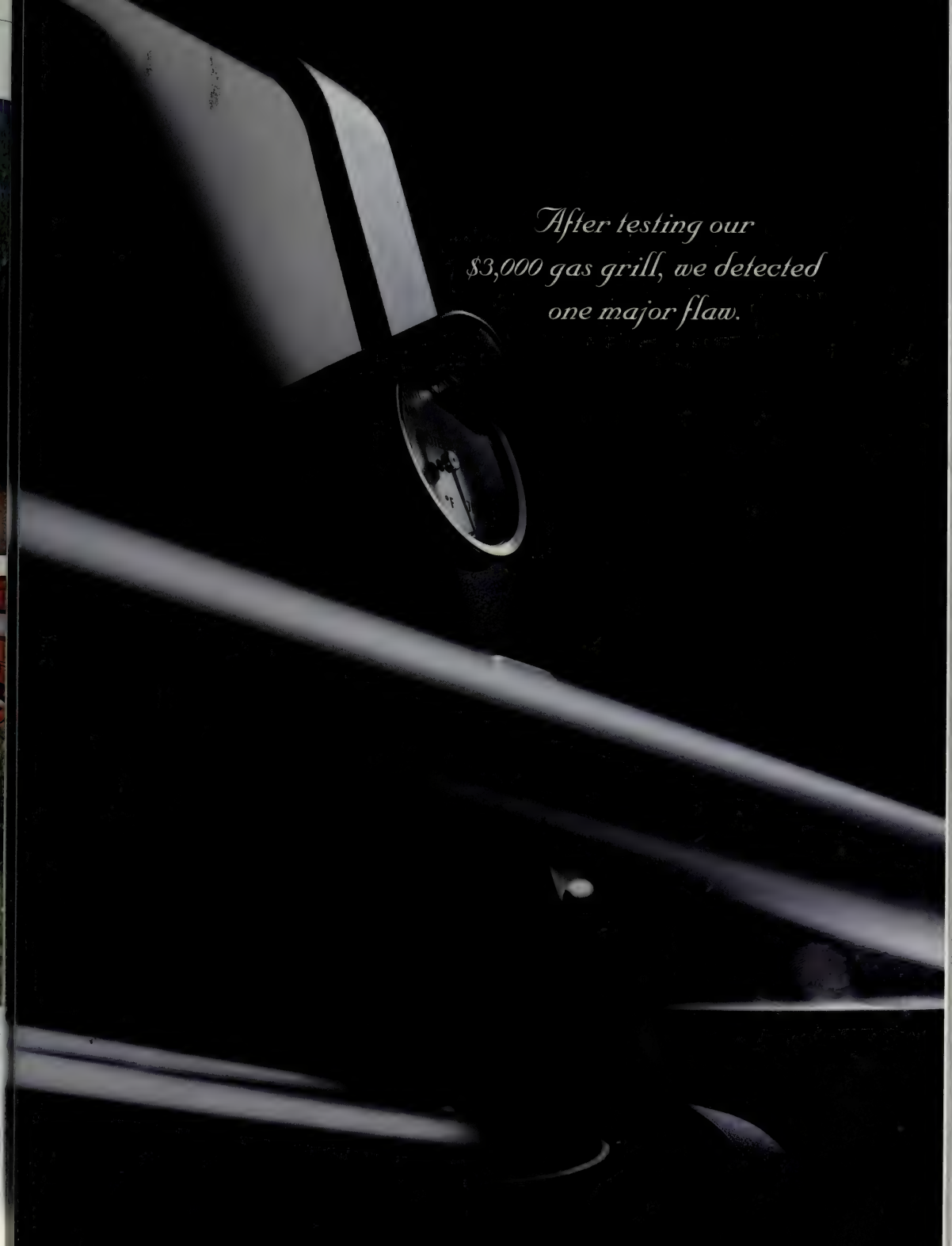
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are pergolas covered with rare clematis cultivated by Larry Deaven, a geneticist at Los Alamos National Laboratory. There is what Beth Miller calls "the little tiki number there"—a thatched entranceway shading the greenhouse doors, erected by several of the Huichol Indian farmers living at Sol y Sombra—and there is the greenhouse itself, designed by architect Ed Mazria and ruled by a datura tree with supernal ambitions. There is the lodge, also designed by Mazria, where the social and cultural gatherings hosted by Sol y Sombra take place. Farther east, there is a maze of adobe rooms and offices that were once Juan Hamilton's painting, sculpting and welding studios but now house visitors and the administrative staffs for the Sol y Sombra Foundation and the Center for the Study of Community.

And then there is the stately main house, whose second floor the Millers occupy. It is ironic that the third floor, once a cistern meant to catch rainfall, has been roofed over and turned into a meditation room—ironic because the rest of Sol y Sombra has been turned into a cistern. "Our focus is water," says Beth Miller, who becomes especially intense when she is talking about the land around her. "Sinking a cistern is a shoo-in. Trying to figure out when it's going to rain next is the hard part." Eaves troughs

continued on page 106

ABOVE: Bougainvillea, petunias and geraniums flourish inside the greenhouse. The cement-block construction provides thermal mass, as do barrels of water set beneath the plant tables.


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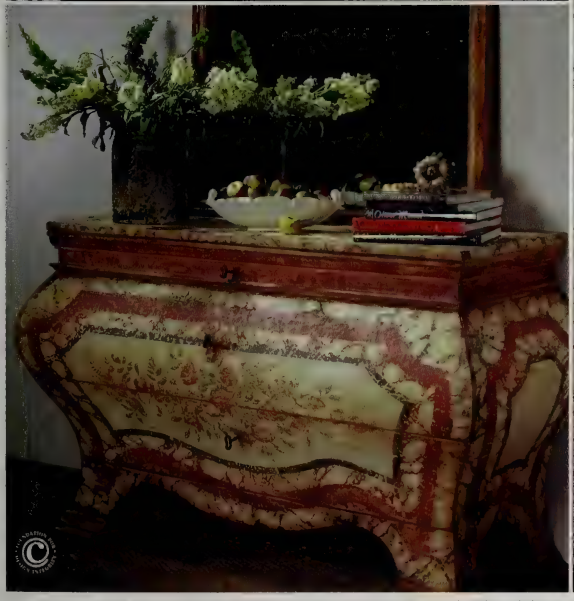
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NEW MEXICO'S SOL Y SOMBRA

continued from page 100

drain into sunken water tanks. The guest parking area drains into a culvert whose ends have been welded closed. Through the thicketed ponds of a constructed wetland, domestic wastewater slowly filters toward a collecting pool inhabited by salamanders. If you walk the winding mile-long trail around the perimeter of Sol y Sombra—among the sculpture, among the big bluestem or chamiso or piñon—you come upon just over a hundred carefully dug swales in the gentle hillside and well-laid, well-wired gabions in the arroyos. It is as if all of Sol y Sombra aspired to a concavity where water might come to rest.

Water, after all, is the foundation of the gardens, and the gardens are the foundation of the biological and cultural diversity at Sol y Sombra. The number of bird species on the property has more than doubled since the Millers began their restoration. The diversity of humans has increased as well. Huichol and Tibetan farmers slip between the plantings on what the Millers call "the edible hillside." Members of the Houston Garden Club—the Millers also reside in downtown Houston—stroll through the rose garden. Participants in the Community Building Institute seat themselves near a pair of sequoias planted in 1938. The Dalai Lama has come to Sol y Sombra, and members of various political and nonpartisan groups have convened there. "Beth wanted to get her feet back on the land," says Charles Miller, whose character has contributed enormously to the intellectual ferment at Sol y Sombra, and it becomes apparent, as you talk to her, that Beth Miller wants to get everyone else's feet back on the land, too. "We really do have a fire under us," she says. "We just run to get it all done. It's been kind of my canvas, you know. And we hope it'll be part of the canvas of each person who comes here.

"Who knows," she remarks, "perhaps clean food grown locally and eaten seasonally could become de rigueur." But she adds, "You better live it if you're going to talk about it."

The Millers have made it their purpose at Sol y Sombra to see that ideas about community, about diversity, about sustainable farming and about bricolage have a place to flourish. But it has been their evolving purpose to make sure that those ideas flourish in a place where they are exemplified. Twenty acres is only a little land, unless it is full of good ideas and the good works that inspire them. Then it becomes a neighborhood in itself, a place so large, as Beth Miller says, that "we can hardly say grace over this." □

Water is the foundation of the gardens, and the gardens are the foundation of the biological and cultural diversity at Sol y Sombra.



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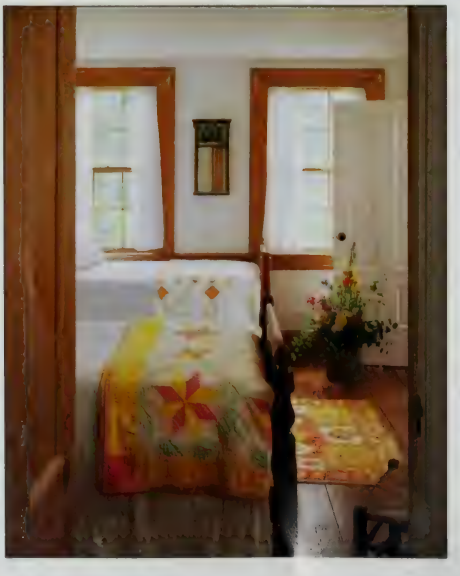
PERFECT MAINE GETAWAYS

RENTING A COUNTRY DREAM DOWN EAST

Text by Nicholas von Hoffman
Photography by
Brian Vanden Brink



ON CERTAIN SUMMER days in Martinsville, Maine, a person seated in one of Lucinda Lang's Adirondack chairs may see a seal. The chairs are in front of Lang's Tamarack cottage, where the lawn breaks off and the rocks lead down to the ocean on a gentle slope. If the breeze coming off the ocean does not induce a trance, time will vanish as this selfsame vacationing person guesses when the seal will dive next, how long the seal will stay under and where the seal's nose will break the surface again. From time to time such a lazy spell may be broken when an excited child screams, "Whale!" Then the family pours out of the house to catch sight of the great creature surfacing offshore in the haze of a summer sou'wester.



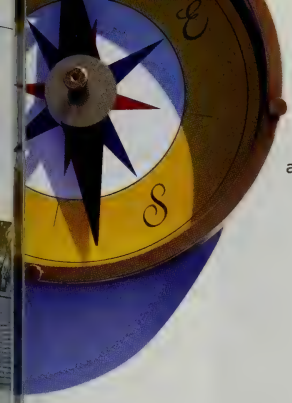


LEFT: A bedroom in Tamarack, a house near Penobscot Bay, features antique pine beds, quilts and flannel draperies. ABOVE: "It's perfect for enjoying a soak overlooking the ocean," Lang says of the upstairs bath.

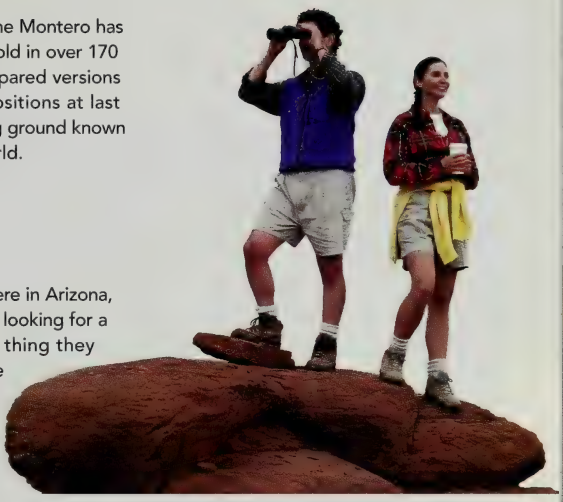
ABOVE: "Port Clyde is a quintessential lobster-fishing village," says Lucinda Lang, who rents out lodgings on the Maine coast. Portview, an early-Victorian house, faces the harbor.

Tamarack is one of seven houses that Lucinda Lang rents out and one of three available year-round—a rarity in Maine, where most rentals lack central heating and running water after the cold time comes. Tamarack dates from the 1790s, when Henry Knox, who fought in battles from Bunker Hill to Georgetown and command-

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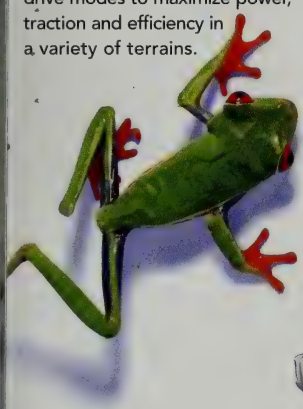
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LEFT: Lang's barn is attached to her farmhouse in Martinsville. The open field around it runs down to the ocean and has been a favorite location for the Wyeth family to paint.

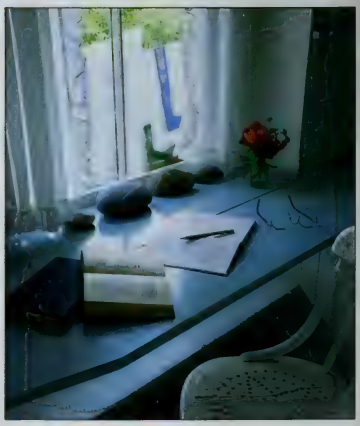
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ed George Washington's artillery, retired to the town of Thomaston, along the midcoast region of Maine.

The cottage was moved from Thomaston many years ago to its present site in Martinsville, and quite a job it must have been. The house, a New England cape, has two baths, four bedrooms and as many fireplaces, all with their original brickwork. The antiques with which the house is furnished sit well on the wide-plank eighteenth-century floors, but be not deceived—Tamarack has a modern kitchen, with a dishwasher, a washing machine and a dryer. "My parents collected most of the antiques, which they obtained on innumerable expeditions over many years," Lang says.

As with all of her houses, there is a kitchen garden outside, where lettuce, radishes, carrots, herbs and flowers grow. New arrivals will find flowers in every room and, in each house, a copy of *The Country of the Pointed Firs* by Sarah Orne Jewett, a native of the state who, local tradition has it, lived in Martinsville while writing the book, a description of the life and ways of the flinty, laconic yet good-hearted types who are still to be met with in any small town.





LEFT: "The Farmhouse was likely built around 1880," says Lang. "Its porch is an excellent spot to catch the morning sun." ABOVE: A desk offers a quiet place for reflection.

Lang's place is about one hundred acres. She is only the second owner of the land, the first being Joel Hupper, a sailing-ship master. The Farmhouse, which has six bedrooms and which also may be rented, is a saltwater farm dating from the late nineteenth century. There is a majestic attached barn, built

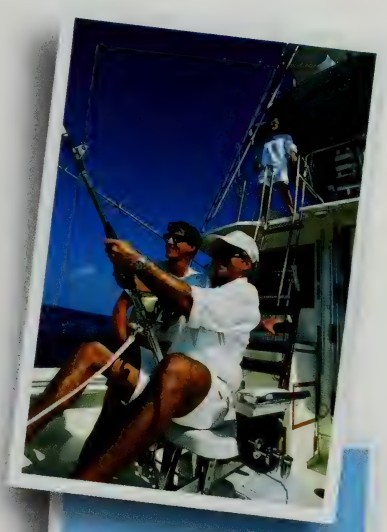
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PERFECT MAINE GETAWAYS

continued from page 110

on the Mount Desert peninsula and floated down on a barge as a dowry for one of the Hupper boys' brides, back when people made no bones about marrying for money. "Visitors appreciate the farmhouse because of the lines of the barn and the interior, which is virtually untouched," Lang explains. "No walls have been moved; the doors and the trim are still as they were when there were cows in the meadow."

At the edge of the sea, reached by a half-mile walk through the woods, is a cabin consisting of one large and charming pine-paneled room with a small loft, which may suit those looking for a more rugged vacation. The quiet is disturbed only by the sound of water rushing against rocks and the excitement of looking up and seeing an osprey or an eagle gliding on a warm air current in the sky over the forests. Guests need to carry in their own bedrolls and drinking water to this sweet spot; there is a barrel of rainwater for washing, an outhouse, a little propane-fired refrigerator and two stoves, one propane and one wood-burning. "A couple of the spruces on the site were cut down and split in half to use as steps. Then we cut the bark from the spruce in strips and wove it into the lattice, which is underneath the deck," Lang recalls.



LEFT: A rustic cabin is set on a hillside amid spruce trees and blueberry bushes. "The vantage point is high, so you feel you're looking out to the ocean from the treetops."

In Port Clyde, three miles away and a pleasant walk from Tamarack, the Farmhouse and the cabin, there is another Lang house for rent, a small early-Victorian clapboard overlooking the working harbor. "When fixing it up, I kept the tiny original staircase that you find in very old houses. We also kept the trim and the beaded-board kitchen cabinets," Lang says.

Port Clyde is where you get the ferry for Monhegan, an island with dramatically steep cliffs that lies nine miles out to sea and has attracted artists since the middle of the nineteenth century. It is also home to Marshall

continued on page 116





ABOVE: The one-room cabin is furnished with pieces Lang has collected over the years. ABOVE RIGHT: Paths lead to the rugged Maine coastline.



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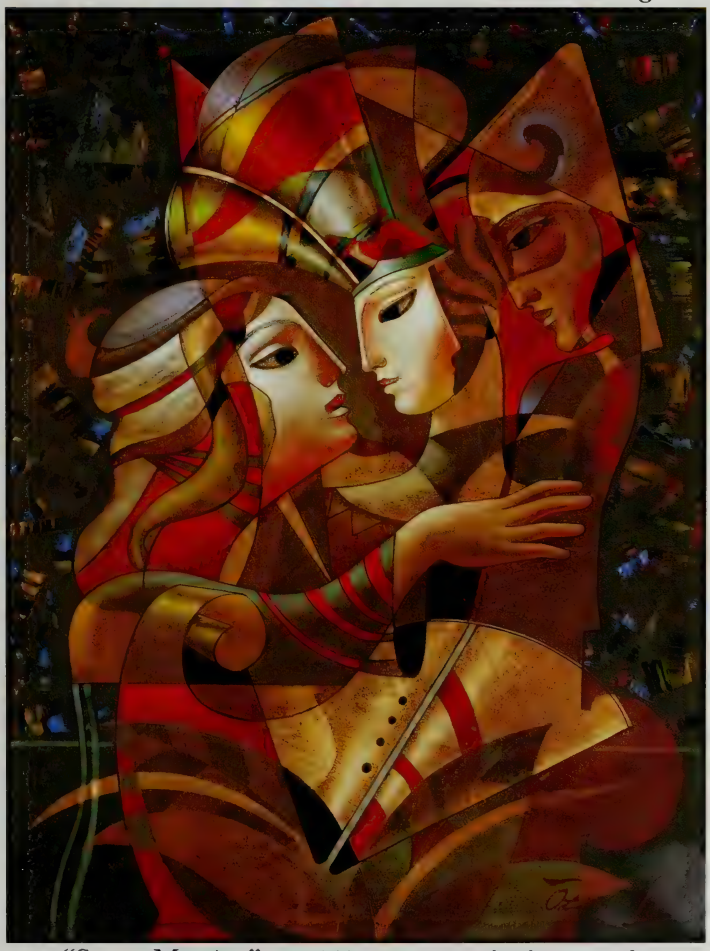
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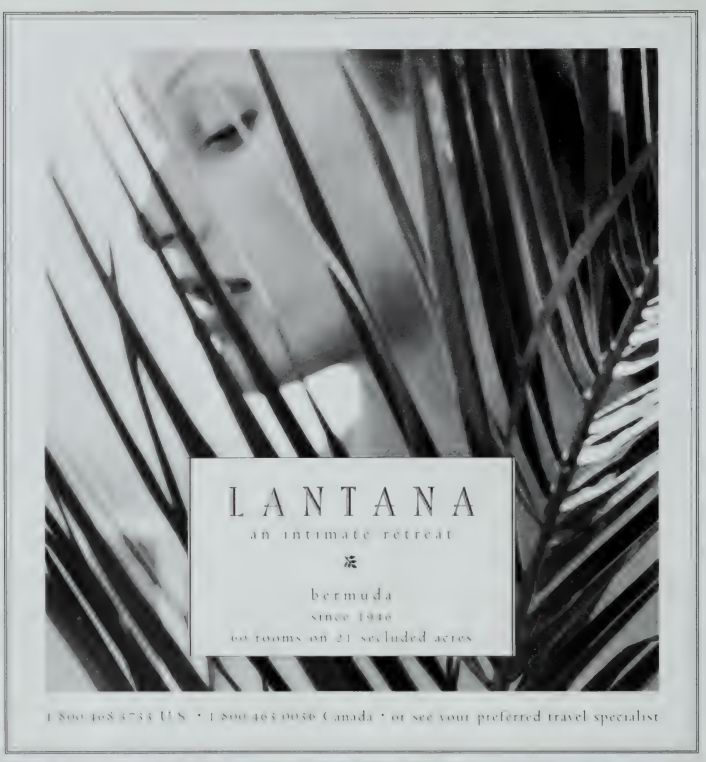


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AD TRAVELS

PERFECT MAINE GETAWAYS

continued from page 112

Point, a spit of rock where a lighthouse still operates, although it's all electronic these days. The lighthouse keeper's place now holds a small museum, with pictures, artifacts and documents that reveal much about these seafaring communities' past.

Place-names in Maine are something of a mystery. Port Clyde was once known as Herring Gut. The renaming took place in this century, and while the current name is undoubtedly preferred by the more refined members of the community, think of how many souvenir T-shirts the Port Clyde General Store, with its wood-burning stove, could have sold if they'd borne the words "Herring Gut."

For a place where yesterday is the same as today and today is the same as tomorrow, there is a lot to do: antiquing, sea kayaking, going for a day sail on a Friendship sloop, ocean fishing in the summer, ice fishing in the winter, taking the dog (pets are welcome) on a ramble along the mown paths of Lang's wildflower meadow or visiting the marsh, where all manner of birds and animals make their homes. In the winter there is ice-skating and cross-country skiing. And at Christmas every other year, there is the festival of the enchanted Christmas tree, with a real tree, deep in the woods, decked out with gingerbread cookies and candles, that the children of the community search for in the early winter dusk.

There are garden tours, and there is walking and gawking. Towns like Martinsville and Thomaston are repositories of the best examples of late-eighteenth- and nineteenth-century domestic New England architecture, distinguished by a sense of proportion that seems to have died with those master builders. They reflect the small-town and country life as it continues to exist in a few distant fringes of the nation. □

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TOTEM CARVERS OF THE NORTHWEST COAST

VITAL RESURGENCE OF AN ANCIENT ART



A contemporary generation of Northwest Coast totem carvers has sparked a new appreciation for the tribal art. LEFT: Henry Green's pole portrays Tsimshian myths.



BELOW: Hunt, an artist who belongs to a family of carvers, works on a mask in his Vancouver Island studio. He first draws the design onto the wood and then incises it.

BELOW: An eagle with outstretched wings crowns a Kwakwaka'wakw pole by Richard Hunt, which rises above Patricia Bay outside Victoria, British Columbia.

Text by Brian Alexander
Photography by Shelley Metcalf

RICHARD HUNT RECOGNIZES THE irony. Sixty years ago his relatives hid along the inlets and rivers around Vancouver and performed traditional Kwakwaka'wakw songs and dances, which were outlawed by the government and forbidden by the church. They hiked into the wilderness, Hunt says, because the Royal Canadian Mounted Police "never wanted to go in there, especially if the weather was bad." Evading the police was important. Some Kwakwaka'wakw living around Alert Bay had been thrown into jail in 1923, their tribal regalia burned.

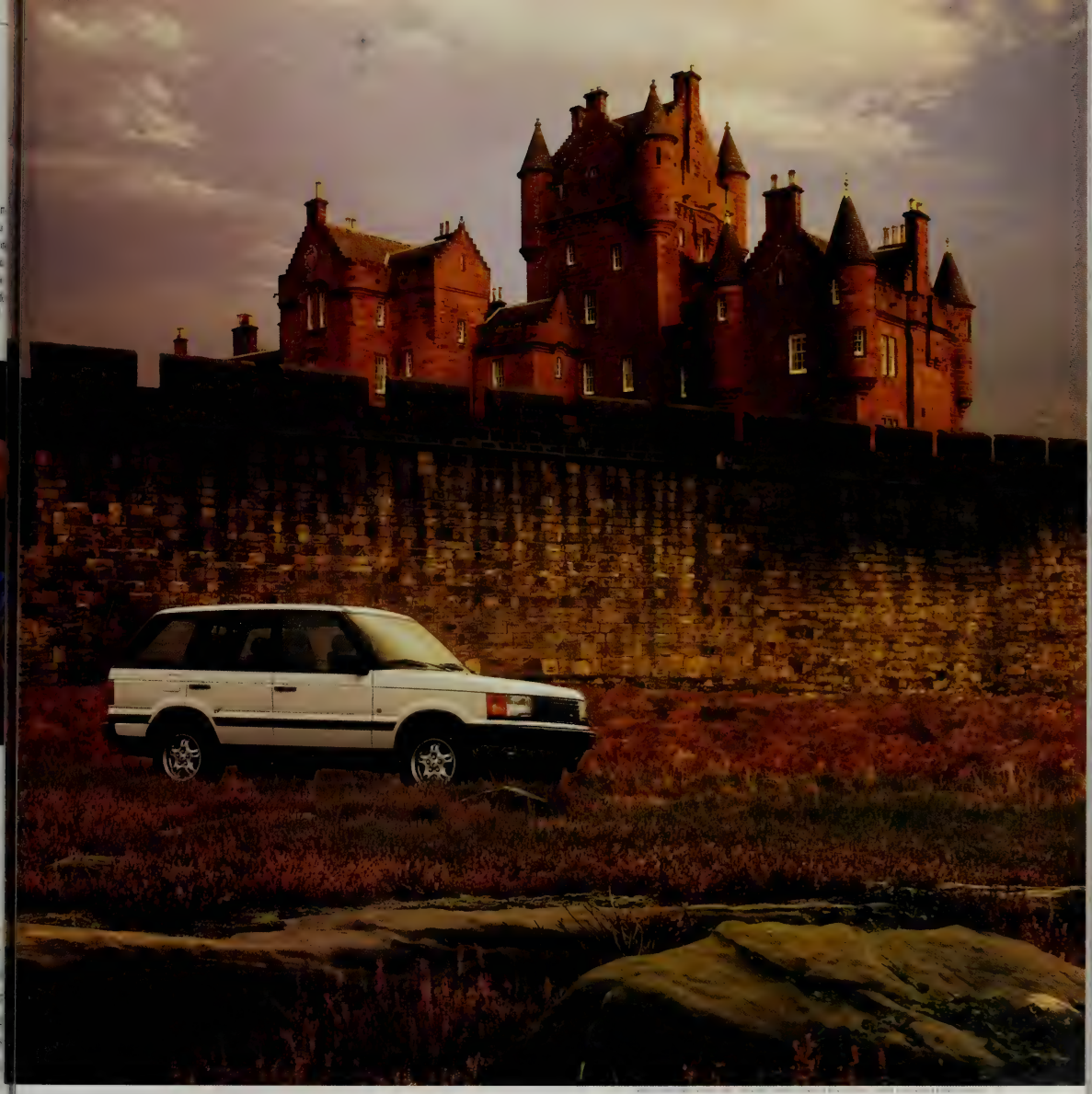
So when an antique Nootka mask, carved on Vancouver Island, shattered a record for Native North American art



at auction by fetching $525,000 at Sotheby's last June, Hunt saw the turnabout. The art of his people is now prized—and not just antique works. Totems and other carvings are increasingly popular among collectors and galleries. Artists such as Hunt, Robert Davidson, Henry Green, Ken N. Mowatt and Nathan Jackson—who began by crafting small objects, like masks, which often sold to tourists for a few dollars—are a renaissance generation, the first group since the late 1800s to be acknowledged as fine artists.

"Some of my earliest work sold at a little place called Cabin Crafts," recalls Davidson, a Haida and probably the best-known Northwest Coast artist, as he kneels atop a giant mask he is carving in his studio. "Now the names all have the word *gallery* at the end."

continued on page 120



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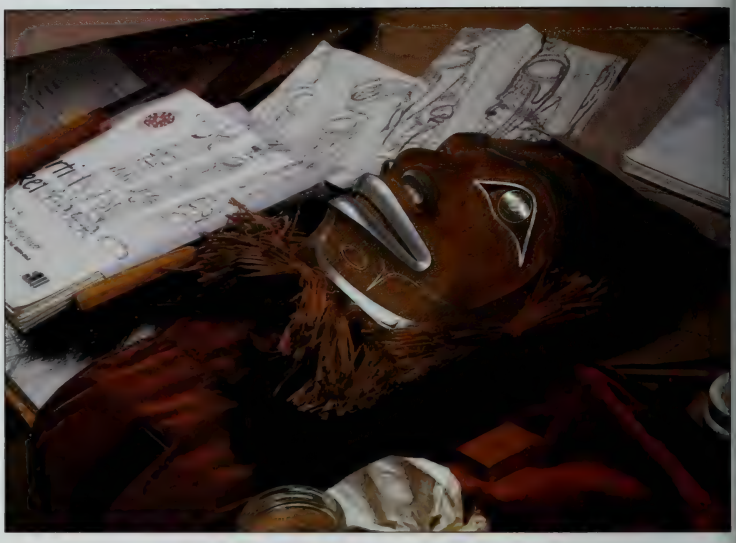
RANGE ROVER

TOTEM CARVERS OF THE NORTHWEST COAST

continued from page 118

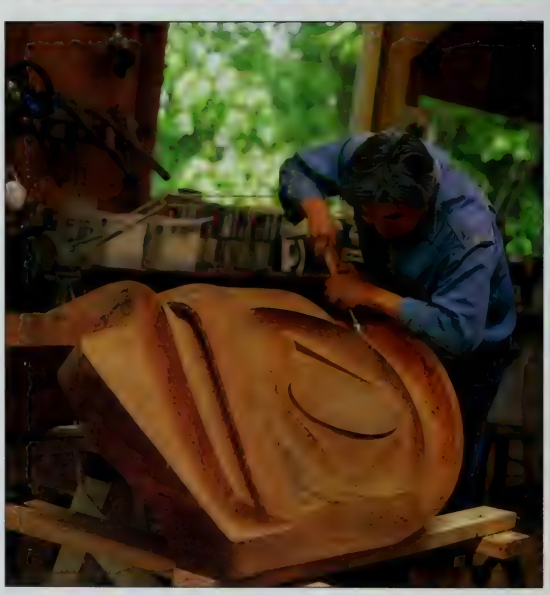
"We've noticed a surge over the past three years," says Rebecca Blanchard, codirector of Seattle's Stonington Gallery. "We're seeing people coming to the Pacific Northwest with the primary objective of researching and purchasing Northwest Coast art, particularly poles and masks."

Some are including poles as integral parts of their houses. Marvin Oliver, a Quinault carver and professor of art at the University of Washington, believes these new collectors appreciate the way a carved pole can work as functional fine art. "You see poles used in architectural works a lot more now. I think this is evidence of education and an interest in and acceptance of ethnic art to the degree that it's no longer viewed as a craft. It can compete with other types of fine art. And people think, Wouldn't that be something to have as part of a structure?"





ABOVE: Robert Davidson puts the finishing touches on a drum he made from stretched deerskin decorated with Haida images. It is intended for ceremonial purposes.



ABOVE: Silver discs form the eyes of a mask crafted of cedar, horsehair and bark. LEFT: Davidson tools a monumental mask that will probably stand alone.

That's exactly what Dolly North said to her husband, Brian, when she opened a magazine and saw a totem pole. She knew immediately that one would be a centerpiece of her new house in Victoria, British Columbia's capital. "In fact, it was the only thing about the house I knew I wanted," she says.

Part of the appeal of poles is the way they customarily include clan symbols, tribal myths and individual family crest images. Some carvers working for clients today meld depictions of family members and traits with traditional icons to create a family's story in monumental sculpture.

For the Norths, Hunt carved two poles to support the entrance's roof. They depict a man gesturing in welcome and a woman offering him a copper plate, a native symbol of wealth. An interior pole braces a second-story catwalk and shows a chief and a bear holding a man.

When a seventeen-foot pole was commissioned from Davidson for a house in Vancouver, mother, father and

continued on page 124



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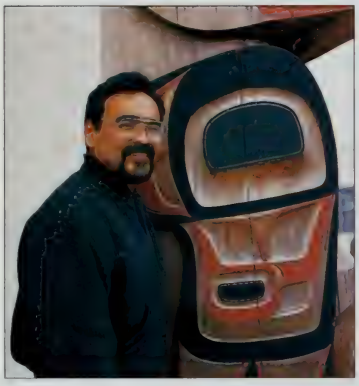
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TOTEM CARVERS OF THE NORTHWEST COAST

continued from page 120

children were symbolically represented in the carving. The pole now stands in the entrance hall and stretches into the second story. This personalization is one reason poles are finding their way into public, corporate and private collections around the world. The best carvers boast of clients in New York, Chicago, Los Angeles, Tokyo and Geneva.

And yet totem carving almost died. Many of the greatest of the old poles were destroyed by missionaries who mistakenly believed they functioned as idols. Though Kwakwaka'wakw carving survived, Tlingit, Haida and Tsimshian carving virtually stopped for three generations. "In Port Simpson, where I grew up, nobody carved," says Henry Green, a Tsimshian artist living in Prince Rupert, British Columbia. "It just wasn't done."





ABOVE: Henry Green, who lives in Prince Rupert, will only create pieces relating to his Tsimshian tribe. ABOVE RIGHT: His in-progress wall panel depicts a killer whale.



Those working today learned from historic poles and from studies done by anthropologists. A few, like Hunt and his brothers, Tony, Henry Jr. and Stan, and his cousin George, were born into it. Their adoptive grandfather, Mungo Martin, brought Kwakwaka'wakw carving to Victoria when he worked at the provincial museum. Davidson's great-grandfather was Charles Edenshaw, a name revered by Northwest carvers the way Fabergé is by European jewelers.

"I don't remember anybody carving in my childhood," says Ken Mowatt, a Gitksan carver and instructor at the Kitanmaax Art School at the 'Ksan Historic Indian Village, near Old Hazelton,

continued on page 126



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TOTEM CARVERS OF THE NORTHWEST COAST

continued from page 124

British Columbia. "So we're going back in time, probably more than a hundred years. We're just now coming to an understanding of the work."

Part of that includes refining the subtle differences in symbols and styles between Haida, Tlingit, Kwakwaka'wakw, Tsimshian and Nootka. (A 'Ksan style has grown up around Kitanmaax, influenced by the various artists who have taught there.) Kwakwaka'wakw carving, for example, is generally more dramatic and uses more color than, say, the Haida designs, which are simpler and more subdued. Some colors and icons are unique to tribal groups. A few artists, such as Hunt and Green, will not work outside their tribal affiliations, insisting that appropriating the symbols of others is a theft of cultural heritage.



BELOW: 'Ksan Historic Indian Village in British Columbia was built in the 1960s as a model Gitksan village with log houses and totems. At far left is the Kitanmaax Art School.





ABOVE: A detail of a house totem. LEFT: Ken N. Mowatt, a Gitksan carver and instructor, fashioned a raven totem for a client. The cracks, or checking, result from aging.

A history of suppression and the notion that symbols and styles belong ineluctably to tribal groups have led to controversies between natives and white artists working in native styles. Duane Pasco of Poulsbo, Washington, is a white carver who began working in earnest during the early sixties, when few natives were carving at all. Now sixty-five, Pasco taught natives at Kitanmaax (as did Davidson) and has become one of the most successful carvers in the world. His two fifty-three-foot totems for the interior of the Wilderness Lodge at Walt Disney World may be one of the largest totem pole commissions.

Some native artists, including Richard Hunt, are outraged at the presence of whites in the field, and especially over cheap curios that are imported from other countries. "They're ripping us off," he maintains. "We have a diverse culture, and this is my cultural proper-

continued on page 128

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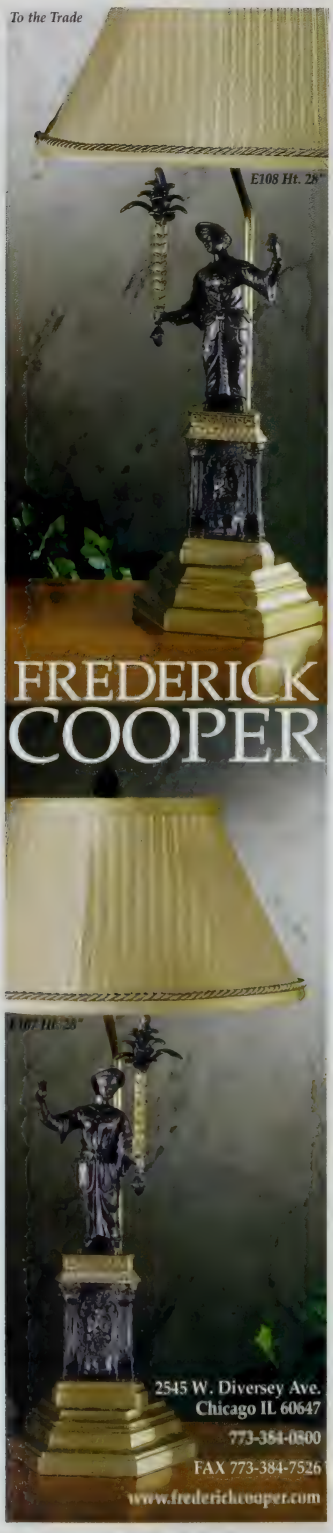
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ART NOTEBOOK

TOTEM CARVERS OF THE NORTHWEST COAST

continued from page 126

ty. All these non-natives say, 'Because you call it art, I can do it.' So I call it cultural property."

"Non-native carvers are a curiosity to me," Davidson says carefully. He wonders why they choose native styles when "the art helps me get back to my roots, to my self-worth," he explains. "It serves my spirituality." He admits to being impressed by those who excel, but, he notes, "The art form is the surviving ingredient in our development as a people. After we've had everything taken from us and been stripped clean, this can seem like having another item taken."

There are few masters, white or native. Derek Simpkins, a Vancouver art consultant, estimates that there are ten topflight totem carvers working today, including two Hunts (Richard's brother Tony) and two Davidsons (Robert's brother Reg). No one in the field suggests that there are more than fifteen. Most are located in carving centers such as Alert Bay, Prince Rupert, Masset, Vancouver and the Hazelton region, all in British Columbia.

But that may change over the next decade. The success of this renaissance generation has inspired younger artists to take up saws, chisels and knives. Kitanmaax recently expanded its program to four years of training. The school has also begun courting the architecture and design communities, especially in Vancouver and Seattle, with an eye toward finding markets for the works the students and Mowatt produce.

The carving shed at the town of Saxman, near Ketchikan, Alaska, offers more informal training and attracts aspiring carvers as apprentices; in Haines, Alaska Indian Arts also takes on apprentices. The Museum of Northern British Columbia, in Prince Rupert, subsidizes a carving shed shared by Green and others. It provides young talent such as Haida artist Lyle Campbell with encouragement and contact with more experienced artists.

Though they welcome new artists, carvers and galleries alike are cautious about what rising interest—and prices—will do to the art. "Some of these guys just treat it as 'pole making,'" frets Mowatt.

"There's a lot of kitschy stuff," warns Simpkins. "But Northwest Coast art has not gotten to where Southwest art has gotten. The state of the art is actually better because of this new interest."

Collectors, says Simpkins, would do themselves a favor by researching historic poles in museums and books and comparing them with new ones. "A buyer should look for the detail, the finish, the sense of design," he explains. Poles should be critiqued just like other sculpture. "Look for plasticity and the sculptural quality. Do the lines work? If they don't, then look no further. If buyers did that, there would be fewer crappy poles taken into people's houses."

Some carvers working for clients today meld depictions of family members and traits with traditional icons to create a family's story in monumental sculpture.

Buyers should also understand the organic nature of totems. Almost always carved from first-growth red cedar—an increasingly rare commodity—poles will develop cracks called checking. Poles outside a house will weather and decay. Traditionally, natives allowed them to lie where they fell so they could become part of the earth again. Modern preservatives such as wood sealer can prevent that, but no pole remains the same as it was in the carver's studio.

While there is no doubt prices are rising, how much to pay, and what that money will buy, can be hard to figure out. Some carvers charge by the linear

continued on page 132

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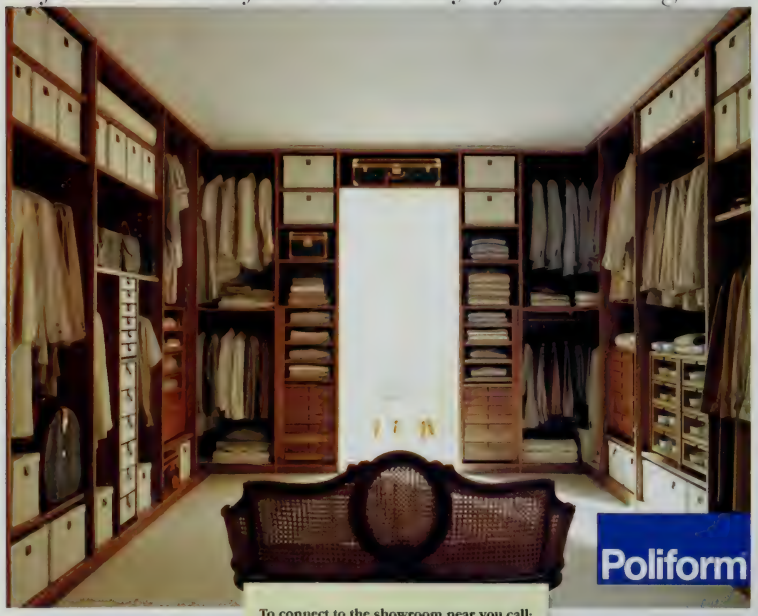
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ART NOTEBOOK

TOTEM CARVERS

continued from page 128

foot. Alaska Indian Arts, a nonprofit corporation, is, says its president, Lee Heinmiller, "like a wholesale operation." It charges fifteen hundred dollars per foot. Davidson eschews such pricing, pointing out that art "is not like buying a pound of meat." For some top artists, the intricacy of the pole is more significant than its length in determining the price.

Most will charge native villages less than collectors (the town of Kispiox, near 'Ksan, has some good examples). For instance, when Green carved a twenty-six-foot pole depicting myths of the Tsimshian people for Charles Hays Secondary School in Prince Rupert, he "lost money, but the kids worked hard to raise the funds themselves." In general, Simpkins says, buyers can expect to pay about seventeen thousand dollars for a finely carved nine-foot pole purchased through a gallery.

Ellen Napiura Taubman, a Sotheby's vice-president and director of American Indian art, says those buying or commissioning modern poles should do so because they love the art. While she cites Robert Davidson and the late Haida artist Bill Reid as those whose work is almost certain to appreciate with time, the jury is out on others. "I think before this market is going to develop, it must be more than a regional style," she says. "There will have to be more exhibitions, more information. That has to come to pass before you start seeing an international client base, as there is for historic work."

But some future increase in value seems far from the minds of today's buyers. Peter Weiderhorn, a New York collector of tribal art from around the world, recently added a seven-foot totem pole from Alaska Indian Arts to his Manhattan apartment. He had to take several small planes and rearrange a vacation schedule in Alaska to reach the town, but he says, "I'd always wanted a totem pole. I had been to the National Museum of the American Indian in New York. It was just a small building in Harlem then, but it had totem poles. I saw them and felt they had a mystical, spiritual quality." And that, he says, was a quality he could not forget. □



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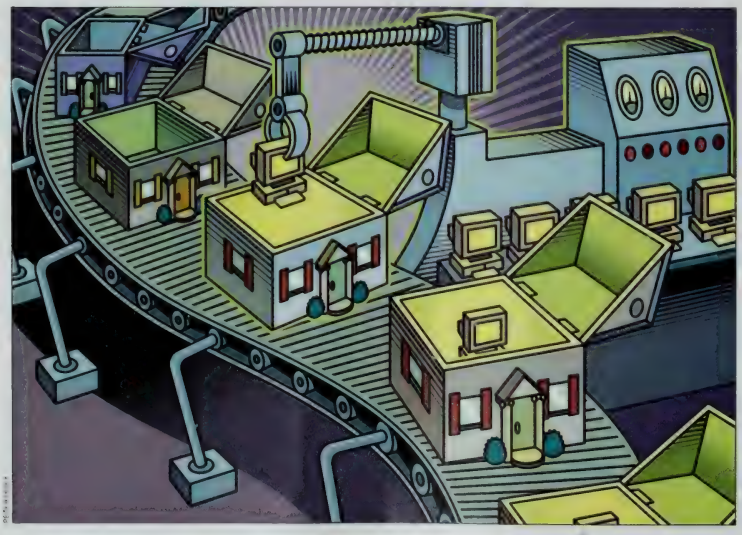
A PC IN EVERY HOUSE?

BRINGING THE COMPUTER REVOLUTION WITHIN EASY REACH

By Nicholas von Hoffman

WHERE E'ER YOU MAY BE THIS time of the year, if you cock an ear you will hear the joyful notes of "Gaudeamus Igitur." Where there is a quadrangle or even a high school gym, there will be young persons in tasseled hats and academic robes. Decked out in this quasi-medieval dress, they will file by, one by one, as an older person hands each youth a tube of simulated parchment tied with a blue ribbon. At the end of this brief bit of pageantry, vaguely derived from the Middle Ages, the new graduates will resume their roles as citizens, or at least denizens, of Electroland.

These children of the silicon age will find no graduation gift more suitable than a computer, and in the last year or so, prices have dropped enough to make such a gift possible for the high school graduate en route to college.



The PC has been around for more than twenty years, and when the first one, the Altair 8800, saw the light of day in 1975, it cost $397. Of course, it came unassembled, and after the enthusiast put it together, there was the further puzzle of what to do with it. Word-processing and spreadsheet programs for desktops had yet to be invented. In 1981 IBM brought forth its personal computer, a machine costing almost $3,000. By today's standards, the first PC was so inadequate nobody would give it house room, but they sold like hotcakes at the IHOP anyhow, thanks in no small measure to an advertising campaign starring a Charlie Chaplin facsimile who succeeded in convincing a vast number of people that the machine was friendly. Little did they know.

But IBM's PC was such a success that customers queued up on waiting lists even as IBM quadrupled production. By January 1983 *Time* magazine had the personal computer on its cover and proclaimed it Man of the Year.

Although the quality and the capacity of the PC grew immensely in the succeeding years, the price, once a modest monitor and an inexpensive printer were included, persisted in bobbing near the $3,000 level. What's more, many people found that the equipment seemed to have a useful life of only a couple of years. PC owners couldn't do what frugal car owners do, namely, buy a machine and run it until it drops ten or twelve years later.

New and better programs (applications, or apps, as they call them in the trade), which could not run on older machines, were forever arriving on the market. Even owners who didn't care to keep up with the Silicon Joneses discovered they couldn't go their own way with their electro-jalopies, because the older machines couldn't read the new disks that friends would send, or they were incapable of E-mail, or they could not play the new game everybody was wild about. Hence, we went through a period where those who could afford it felt compelled to keep laying out considerable chunks of change for new machines. Others, who simply didn't have the money to continue to buy computers at three grand apiece, had no choice but to fall behind, stragglers in the cyber forests.

But hark! The sub-$1,000 computer cometh. "We've always had PCs for less than a thousand dollars," says Martin Reynolds, vice-president of technology assessment at Dataquest, a firm that tracks the electronics industry, "but, frankly, they've been not quite desirable in terms of the performance that they had to offer." All of a sudden the low-performance, or basic, low-cost machines vanished, and in their place were basic machines that could do a lot more for the same money.

Mal Ransom, senior vice-president at Packard Bell NEC, agrees with Reynolds: "The sub-one-thousand-dollar computer has been around forever, but it's always been the low end of technology—the closeouts, the last generation." In a trice, the cheap, low-performance machine became a high-performance machine. "What we came in with was a Pentium product with a fast modem and a decent-size hard drive at nine hundred and ninety-nine dollars," says Ransom, "and pretty much everybody in the industry jumped in shortly thereafter."

This was possible because, in Reynolds's words, "disk drive and memory

continued on page 136

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A PC IN EVERY HOUSE?

continued from page 134

prices dropped." He elaborates: "A little over two years ago thirty-two megabytes of memory was close to eight hundred dollars; now you can get a whole PC with thirty-two megabytes for close to that. The disk drive manufacturers decided they'd try to outbuild each other. They manufactured more disk drives than they could possibly sell, and that has caused a substantial erosion in disk drive pricing. Finally, Intel really cut prices hard on the Pentium. This is the first time we've seen a relatively current processor take such a big price drop."

"A machine of this quality a few years ago would probably have sold for four or five thousand dollars," explains Vince Thomas, manager of consumer programs at Intel. The drop in the price of computer parts has also affected high-end machines to such an extent, Thomas says, "you would be very hard-pressed to find a desktop PC today that you could even spend that much money on."

The new sub-$1,000 machines are so good that Chris Pedersen, worldwide consumer PC brand manager at Hewlett-Packard, says, "If you're like me and a lot of other people, these entry-level machines are an upgrade. They work really well."

Salesmanship being what it is, machines advertised at $799 to $999 actually end up costing you $200 to $300 more once you've paid for the monitor, but they're still such a good deal that the new basic machines will probably bring an enormous increase in Electroland's population.

"About forty-three percent of U.S. homes now have a PC, which is significant penetration," says Reynolds. "We believe that the lower-priced PCs can attract another twenty percent of households to buy their first PC." But why would tens of millions of computerless households decide to get one? "When we ask people why they don't have a PC, they tell us, one, 'I don't see why I need a PC,' and, two, 'I can't afford a PC,'" Reynolds explains. "If a washing machine were to cost twenty thousand dollars, nobody would need one. When they're two hundred dollars, everybody needs one, so cutting the price of the PC brings the people who fail to find relevance in the PC and people who can't afford a PC into the market."

The arrival of the basic PC is sometimes compared to the arrival of the Volkswagen about forty years ago. All of a sudden a lot of people, particularly young people, could afford a car that might not have the snazzy little luxuries but that got the job done. The Bug created an American youth völkerwanderung that helped define a generation. What a large jump in computer ownership may bring with it cannot be foretold. "I'm sure there was a time when people wondered if everybody would have a car," says Pedersen. "It turns out the answer to that question is no. Only about eighty-eight percent of the households in the United States have cars. But the important question was, Would people have one, three or four cars? The answer was two. I think for PCs the number could be higher than two."

If that is the case, the next question is, How does one choose which machine to buy? Some people, of course, argue that it still makes sense to get a more expensive machine because it can do more things or do some of the same things quicker and better. For jobs like word processing, spreadsheets or E-mail, the basic machine will work exactly as well as the costliest, most doodadded-up contrivance to be found in all of Electroland. It's when you get into graphics, 3-D, super-duper-duper games or television and movies that the differences between inexpensive and expensive make themselves felt.

> So how to choose? It's an electro-thicket out there.

The more expensive machines are usually more upgradable, meaning that when newer, hotter and jazzier parts come on the market, you can put them in the machine, but there are millions of people who will not dare to do such devilish things to their simple beloved family PC. For those who have a relative who'll come over to the house and do the upgrade for them, the more expensive machine may have some attractions; for others, these new basics are probably capable of doing all that their owners want to do for some years. After all, you can play games on the sub-$1,000 machines, too. It's not an either-or proposition.

So how to choose? It's an electro-thicket out there. At each price level the computers offered to the home market are similar. By general agreement, the famous-brand machines are good products and more often than not will have identical vital parts inside them. Thus, regardless of the brand you buy, the central processor will probably be some kind of Pentium manufactured by Intel.

This is no secret. The people in the industry are quite forthright about the similarities in their products, although the spokesperson for each company will find something unique or superior to claim. "We like to have a little larger hard drive than someone else or a little bit more RAM," says Ransom, "but when you're talking about a product at nine hundred and ninety-nine dollars and seven hundred and ninety-nine dollars, typically the hardware is relatively similar across the marketplace."

With computers, where the hardware ends the trouble begins, which is why Ransom says, "We try to differentiate ourselves by the user experience." He adds, "We have cyber tools from the Internet loaded on; we have a lot of self-help tools; and we have a device called SystemWizard, which helps resolve problems if a customer doesn't understand how to do something. We have a number of customer-friendly devices loaded on to the machine, which makes the experience wonderful."

We hope so, because it certainly has not always been thus. Machines of whatever price continue to shock and terrify their owners by performing sudden acts such as displaying signs saying things like, "You have performed an illegal operation. The computer will now shut down." For the few who are puffed up with technopride, such manifestations of computer discontent are exciting, but not for most of us, and certainly not for the millions who are about to have a computer in the home for the first time. These are not "the early adopters,"

continued on page 138

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AD ELECTRONICA

A PC IN EVERY HOUSE?

continued from page 136

whom the industry dearly loves because they buy anything new, but the late laggards, who have not the slightest interest in learning about what might be going on underneath the covers of these strange boxes that look like nothing else in the household.

To a greater or lesser degree, manufacturers are working at making computers less troublesome to operate. Intel, which doesn't manufacture computers, has, however, started a service specifically for the electronically frightened and confused. AnswerExpress, available to subscribers via either the phone or the Internet, claims to provide a place where one can get fast instructions for curing what ails the machine or the programs running on it.

According to Bill Raleigh, Intel's director of marketing for its Internet Services Operation, AnswerExpress subscribers will not get the runaround that people calling technical support have come to hate. That's when you call up the infuriatingly invisible persons who manufacture the computer, and they say, "Oh, it ain't us, boss. Call the people who make the printer." When you call the people who make the printer, they say it's the people who make the program, and around and around we go, with no one answering the question. For a modest sum, AnswerExpress says, it will field all questions and not keep you on hold for hours. "Our goal is no more than ten minutes, and we intend to beat that," says Raleigh. The service also is set up so that when you have trouble, it can get technical information via the Internet about your machine, sparing you the need to answer questions like, "What are your IRQ settings?"

Let's hope AnswerExpress and the other services now available from manufacturers will make life in front of the monitor a little more livable. No question, the machines are getting more reliable, but we are a long way yet from the General Electric refrigerator repair service, which usually has a person on your doorstep within a few hours of your distress call. No computer company offers that, and GE wouldn't either if its fridges broke, froze, crashed and suffered nervous breakdowns at the rate computers do. □

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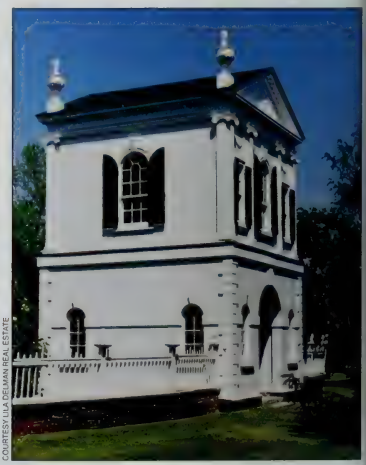
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RHODE ISLAND

● Ogden Codman, Jr.

In 1910 Ogden Codman, Jr., completed Bellevue House in Newport, Rhode Island, for his cousin Martha. The architect and interior designer had written *The Decoration of Houses* with Edith Wharton in 1897, and the Colonial Revival residence embodied their belief that "the relation of proportion to decoration is like that of anatomy to sculpture: underneath are the everlasting laws." At the age of 70 hostess and art collector Martha Codman married 35-year-old opera singer Maxim Karolik, and the couple started collecting 18th- and 19th-century American art. The house is designed around a three-story marble-floored rotunda (above left), with circular stairs that wind up to a skylighted Adamesque dome. The living room has extensive moldings, while the library has intricate friezework and an 18th-century fireplace. Five sets of French doors open onto two sun porches. Corinthian columns line the English Palladian–style dining room, which also accesses the rear terraces. Set in the gardens is a teahouse (above right) modeled after Thomas MacIntyre's 18th-century garden pavilion in Salem. The house has had only two other owners, one of whom was Jane Pickens Hoving, wife of former Tiffany's chairman Walter Hoving. $2.35 million.



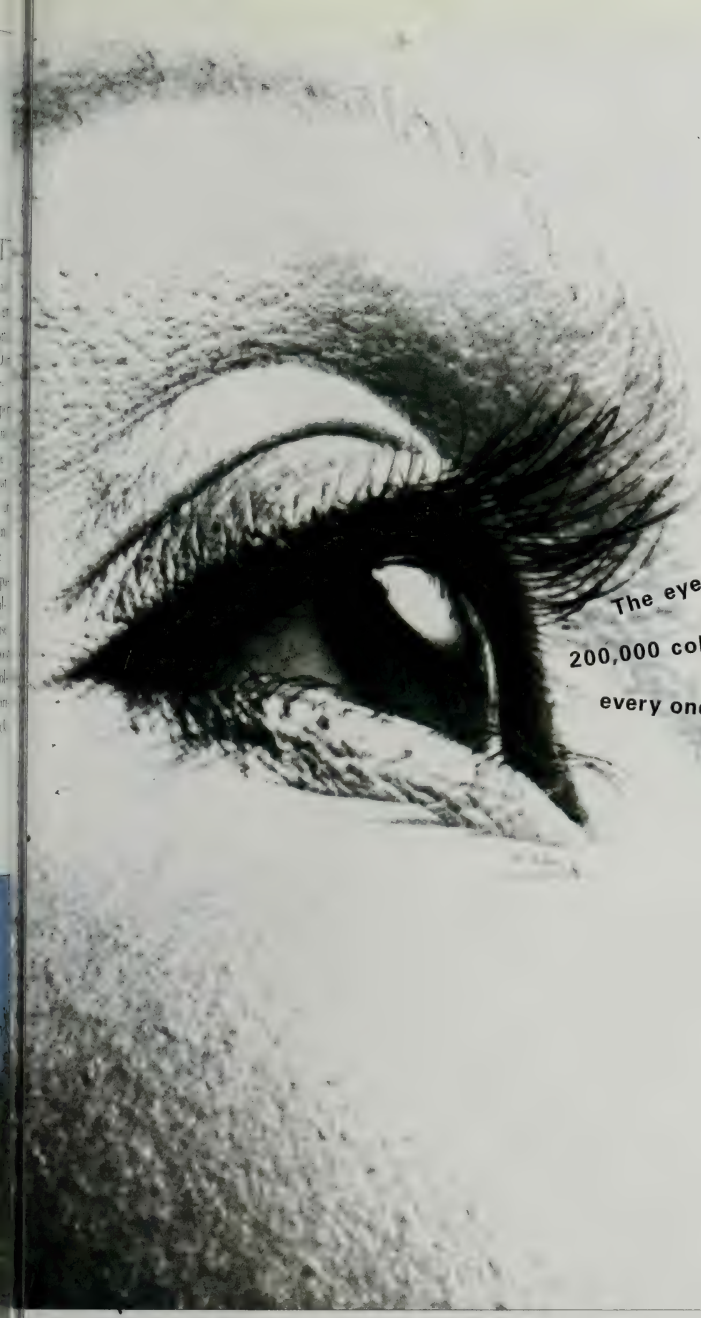


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continued on page 142

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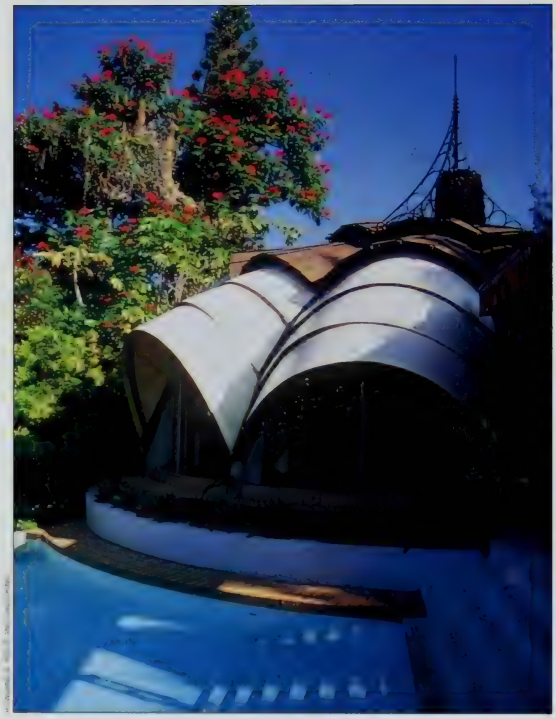
Better things for better living

continued from page 140

HAWAII

Ken Kellogg

Elizabeth Von Beck commissioned Kendrick Bangs Kellogg to create a house to be set on three parcels of land in Kailua-Kona, Hawaii. "When I was a little kid," says owner Beth McCormick, Von Beck's niece and a descendant of the McCormick spice family, "my aunt showed me Kellogg's Babcock House in San Diego. 'If he could do that with a triangle, imagine what he could do with a circle,' she said." "It was the third house I built," the architect says of the 1962 organic structure, known as the Onion House. "That's the transition when I went from straight lines to curves. The house is designed to catch the wind from the mountains at night and the winds from the ocean in the morning." Kellogg used local lava stone for exterior and interior walls and concrete arches spanned by translucent fiberglass in the spatially dynamic house. "The rocks came from the site," he says. "They were the right size, so we just picked them up." The stonework wraps around the pool, fishponds and walkways that wind through the lush foliage. James Hubbell created stained-glass windows and walls—"60 in 60 days," jokes Kellogg—as well as a cantilevered mosaic table in the dining area. The sculpted gate, doors and fountains were made by Bill Slatton, who did the metalwork at Taliesin West. $865,000.



Karen Jeffery, Pacific Island Investments; 808/883-8000.

KEY WEST

A Queen Anne–style residence on Key West, Florida, remained in the same family for five generations after being built at the turn of the century. The architectural style, rare for the area, and the giant royal poinciana and palm trees make it a piece of the history of the Old Town district, where it's located. The current owner, local restaurateur William Rupp, began a complete renovation in 1994. "It had to be a real restoration. There has to be integrity to begin with, which there was," says Rupp, who installed a professional kitchen. The clapboard house was designed with steep gables and a turret which created window-lined alcoves for the front parlor and a bedroom above. A wraparound porch is trimmed with intricately carved details, and there are two second-story porches, including one off the master bedroom. The clapboard is made of Florida cypress, as are all of the shutters. "There's no plaster at all—it's all wood," Rupp says. "The cypress and the Dade County pine used are impervious to termites and rotting." $1.795 million.



Trip Hoffman, The Real Estate Company of Key West; 305/296-0011.

continued on page 144

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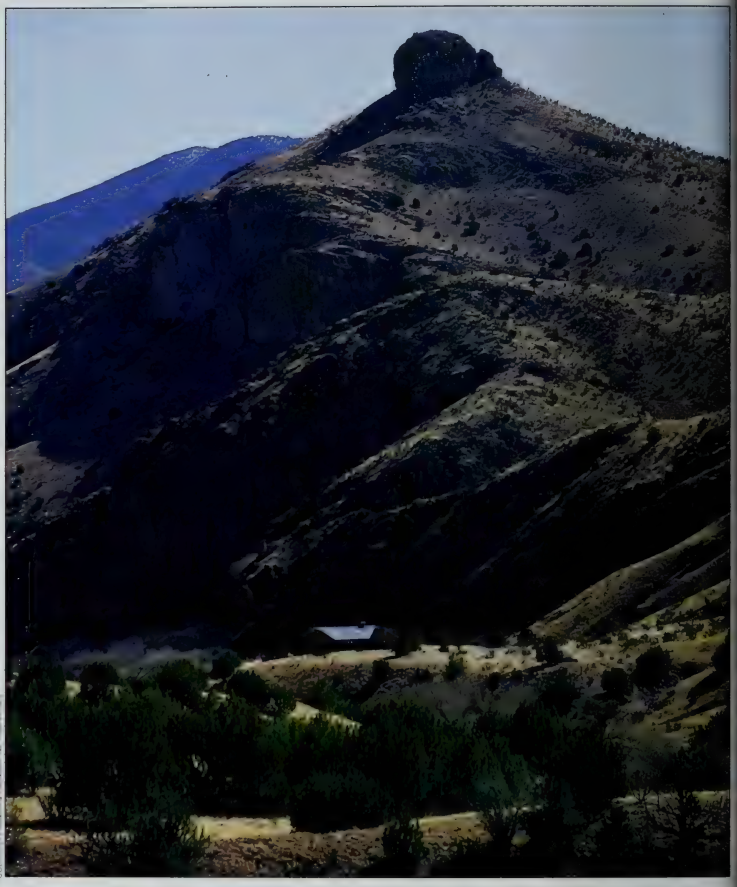


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continued from page 142



NEW MEXICO

Southern New Mexico attracts lovers of the true West," says Michael French, who with his wife, Patricia, chose the site and designed a Santa Fe–style ranch house. "There are lots of Indian ruins and small mining towns, and it's full of history." The Monticello Box Ranch was carved out of the former Warm Springs Apache reservation near the Ojo Caliente, a tributary of the Rio Grande. The area was once the home of Geronimo (who was captured there—and later released) and Cochise, who said, "I want to live in these mountains. I have drunk from these waters and they have cooled me. I do not want to leave here." The largest unexcavated Mimbres ruins on private land, including a 400-room pueblo, are on the 3,500-acre property. "It was named the Victorio site by an archaeologist after one of its last denizens, the Apache chief who lived there around 1850," French notes. Located about 30 miles northwest of the town of Truth or Consequences, the land is nestled in the Canyon of the Cottonwoods, flanked by the Black Range mountains and the Cibolla National Forest, and fed year-round by warm and cold springs. Nearby is the Ladder Ranch, owned by Ted Turner and Jane Fonda. A remodeled adobe for guests built in the 1800s and a line cabin also sit on the deeded acres, along with a landing strip, stables, corrals and pastures. $2 million.

Patricia French, French & French Fine Properties; 505/984-5124.

continued on page 148


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EXTRAORDINARY PROPERTIES ON THE MARKET

continued from page 144

NEW YORK

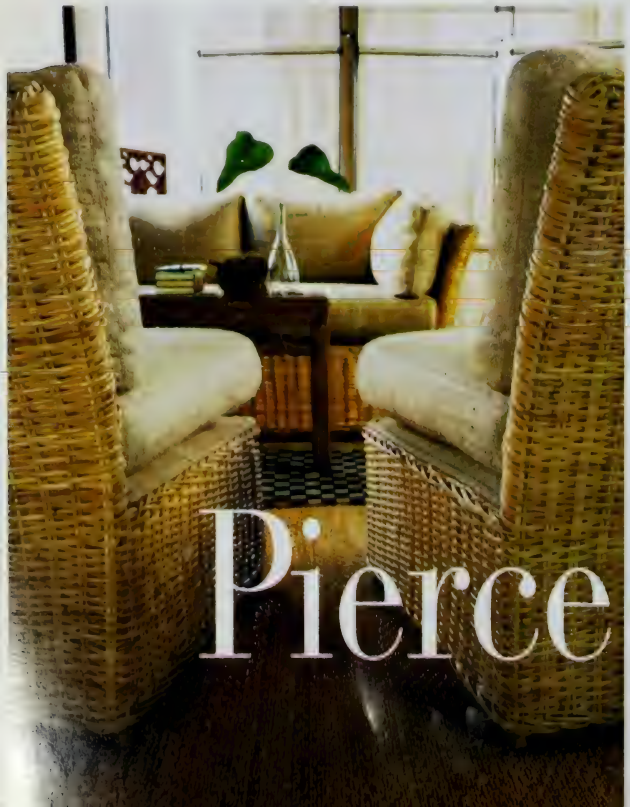


STEFAN HAGAN

● Grosvenor Atterbury

Grosvenor Atterbury was the chief architect for Forest Hills Gardens, a landmark residential and commercial development in Queens, New York, that was completed in 1913 and was later called "one of the great examples of thoughtful planned suburban patronage." Frederick Law Olmsted, Jr., collaborated with the architect to design an undulating wooded landscape for buildings described as "stylistically in the spirit of English Tudor, cross-bred with the late-nineteenth-century Arts and Crafts." In 1916 Atterbury built a brick, stone and half-timbered Tudor house for himself on what is the largest privately owned property in Forest Hills Gardens. "It feels like being in an English hamlet," says the owner's son. "Wherever you look there are other Tudor-style houses, dense greenery and rolling hills, but it's only 15 or 20 minutes from Manhattan." The three-story residence has oak linenfold paneling, pegged and dovetailed oak floors, leaded and stained-glass windows, stone masonry and library walls covered in teak. A conservatory with removable windows opens onto the rear brick terrace and gardens. $4.2 million.

Robert M. Hof, Terrace Realty; 718/268-1045. □



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A NANTUCKET TALE

AN ARCHITECT'S FAMILY COMPOUND RESTATES ISLAND TRADITIONS



Architecture by Graham Gund, FAIA
Text by Brendan Gill
Photography by Peter Aaron/Esto

"Instead of designing one single house, I created a series of buildings," says Cambridge-based architect Graham Gund of his family's residence on a seven-acre property on Nantucket, in Massachusetts. "The important thing was how each one related to the site."



BELOW: A stepping-stone walk winds from the entrance court to the cedar-shingled main house. "When arriving, visitors only see glimpses of the sea beyond," Gund says. "The house looks transparent because of the windows and the views piercing the structure."



Surely nothing could be simpler than to say of architect Graham Gund that he has designed and built for himself and his family on the windswept little island of Nantucket a house ideally suited not only to the family's informal way of life but also to its superb setting on a bluff above beach and sea. But in respect to Nantucket, nothing is as simple as it appears; to speak accurately of the house and its setting one must speak first of the island itself, which, like Patmos, Capri and other celebrated islands of the Old World, makes up in the twists and turns of its history what it lacks in size.

Anchored far out in the Atlantic, Nantucket looks down with the pride of its remoteness on such mainland-hugging islands as Martha's Vineyard, Naushon and the lesser Elizabeths. Given its scale, it strikes a visitor as being always in peril of the ocean's willfulness and always valorously prepared to triumph over it. The structures in town, tightly clustered about the harbor, assert in their Georgian, Federal and pillared Greek Revival verticality that they have less to fear from the elements than the humble, low-gabled houses in the exposed countryside, protectively huddled behind plantings of privet, beach plum and rose of Sharon.

How is an architect like Gund, intensely of the present, to design a house on an island that so adamantly looks back upon and cherishes its golden past? Nantucket reached its prime in the early decades of the nineteenth century, during the boom days of the whaling industry, when its native sons—Coffins, Starbucks and the like—roamed the seven seas and returned home to become rich from the sale of their cargoes of whale oil. Contemporary Nantucketers arrive on the island already rich and promptly adopt the same fiercely defensive posture established by generations of their nominal ancestors. The challenge for Gund has been to pay homage in his designs to the island's architectural heritage (an homage dictated in part by a variety of stringent local laws) and at the same time to incorporate in these designs his own highly personal notions of a house that, filled with sunlight and sea breezes, would make the most of happy holidays.

HOW IS GUND, INTENSELY OF THE PRESENT, TO DESIGN A HOUSE ON AN ISLAND THAT SO CHERISHES ITS GOLDEN PAST?

First of all came the site. Having passed several summers in rented houses on

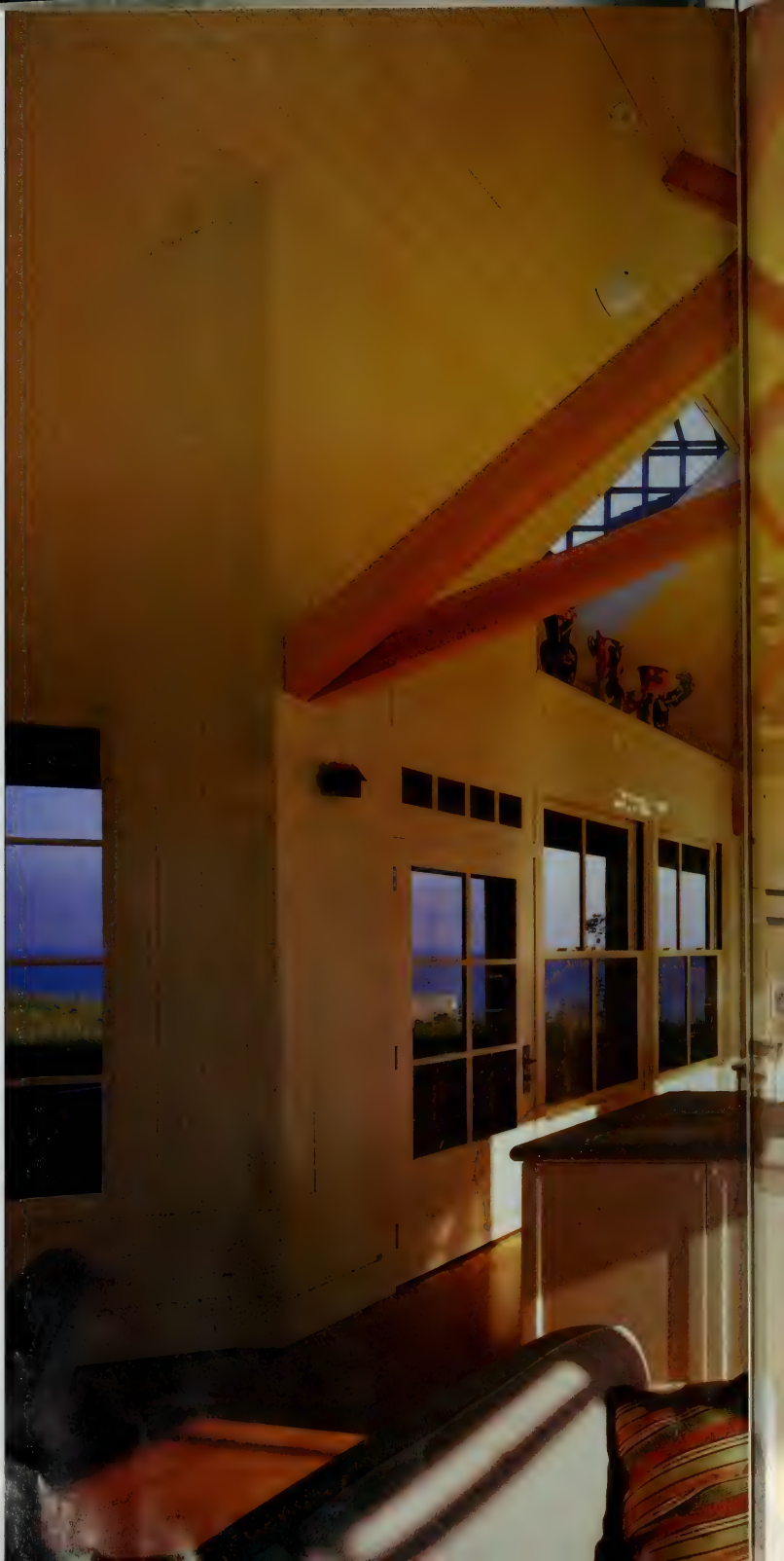
OPPOSITE: "The exposed maple trusses serve as structural elements and architectural accents," explains Gund. "High-gloss off-white paint reflects the light." The entrance hall, center, connects the living room to the dining room. Dian Boone assisted with the interior design.



Nantucket, the Gunds were well aware of the sort of property—at once isolated and readily accessible—that they wished to purchase. Fortunately, they were able to acquire just such an enviable rarity: a seven-acre plot of land facing the sea on one side and, on the other, a large tract of moorland that was once a golf course and, now in the possession of the Nantucket Conservation Foundation, will remain permanently unbuilt upon. The very prominence of the site posed a problem, however: The house Gund had in mind would have to be ample enough for numerous guests as well as for the family and yet be as inconspicuous as possible in a largely treeless landscape.

To this end, Gund turned what might have been a single big house into a seeming village of houses, which have a basement that runs snakelike under them, providing efficient space for plumbing, heating and electricity. (The house is capable of being cozily lived in all year round.) To render the "village" still more inconspicuous, it is clad in Nantucket's traditional weathered gray cedar shingles and, at first glance, might easily be thought to have been constructed a hundred years ago.

One approaches the property by way of a rutted sandy road and driveway, which ends in a parking space laid out in a pattern of concentric circles of well-worn granite paving blocks—a space that is in itself an admirable spec-



"An abundance of natural light flows throughout the entire house," notes Gund. Asymmetrically positioned trusses crisscross above the eat-in kitchen, which adjoins the sitting area. Punctuating the top of the rear wall are the family room's "barn" doors.

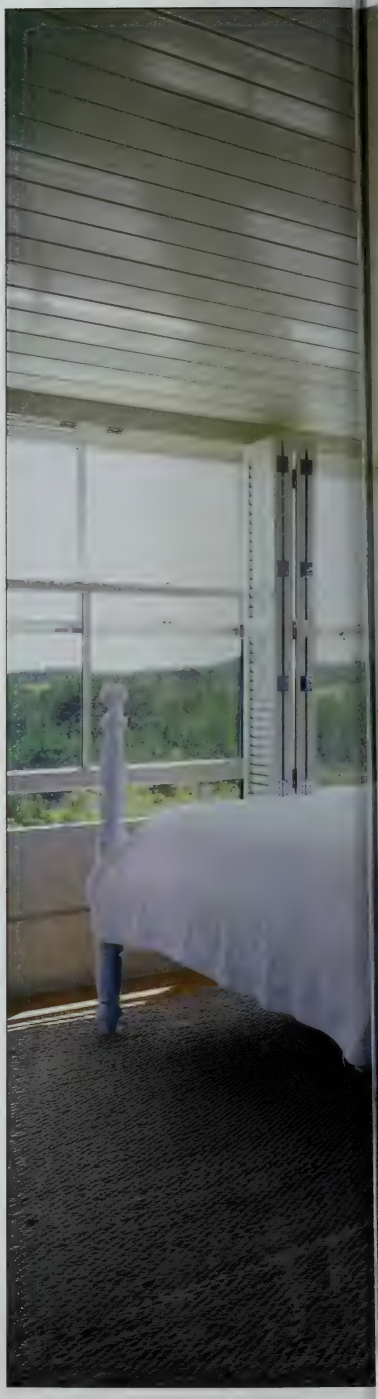


BELOW: The stairs, with clear-maple treads, are "a sculptural detail," says Gund. Complementing them are tongue-and-groove poplar walls.



imen of minimalist art. To the left are a garage and then a guesthouse; straight ahead is what appears to be a barn, at its center an open entrance. From this barn-that-isn't-really-a-barn (for what it contains is a laundry, a playroom and bedrooms) extends a wing that joins it to the main house, creating a three-sided courtyard that looks down over a swale of flourishing knee-high beach grass to the sea. Passing through the entranceway of the barn, one crosses the courtyard on stepping-stones to the exceptionally wide—and therefore exceptionally welcoming—front door of the house. Beside the front door rises a quirky little self-important tower, which proves, on one's having entered the house, to con-





ABOVE: The architect used an open plan for the second floor of the guesthouse, which has walls of windows looking to the ocean. A central brick fireplace warms the kitchen and living and dining areas. The ship's ladder at the far end leads up to the rooftop widow's walk.

Straight Talk About Tape, 1974, a watercolor by Todd McKie, hangs in the monochromatic atticlike master bedroom. "Every room was laid out to take advantage of the extensive views. Their orientation to the outdoors was key to the rooms' placement and design."



RIGHT: Gund strolls down to the water with his wife, Ann, and son, Grady. Behind them is the main house compound, perched on a small bluff. "The living room and front porch anchor the west end of it and are the spaces that are closest to the ocean," he points out.



tain nothing more important than a charming and equally quirky and self-important latticed lavatory.

To the left, in the front hall, steps lead down into an airy, two-story-high living room, its ceiling and the roof above it supported by scissorslike beams of Gund's devising. These beams seem to miss each other playfully as they pass, like gulls in flight. Opening off the living room is a covered porch that looks in three directions and

boasts—for what purpose? Children toasting marshmallows? The pleasure of watching sparks fly upward on a frosty night?—the homely, old-fashioned advantage of a fireplace.

To the right of the front door is a dining room, suavely furnished with pieces designed each for its particular place; one imagines dinner parties at the height of summer, the lilt of voices, candlelight reflected up and down the long table and through the big, undraperied windows a glimpse in the distance of the white spires of Nantucket town. Beyond the dining room lies the kitchen, which in many respects is the heart of the house. Two stories high and employing the same curious roof beams as the living room, the kitchen is of a size to serve—especially when the family is alone and perhaps still more especially in the off-season, when blustery winds are blowing across the moors—two or three family occupations at once: eating, reading, writing, listening to music, playing games.

On the first and second floor of the wing between barn and main house are family bedrooms and baths, reached from a covered porch that in foul weather provides a sheltered alternative to the stepping-stones in the courtyard. Here and elsewhere, the lower portions of the gabled roofs of the house support stout lattices that in a few

continued on page 244



"The concept of buildings being added over time shaped my design," says Gund. "This gives the place an organic form and lends a casual feel to the buildings in this pastoral setting." The landscaping was designed by Patrick Chassé and Lucinda Young.

Architecture by Bill Poss, AIA, and Dave Rybak
Interior Design by Mimi London and Mark D. Boone
Text by Nancy Collins/Photography by Dave Marlow

COLORADO CRAFTSMAN

TURN-OF-THE-CENTURY THEMES GET A SOPHISTICATED UPDATE IN ASPEN

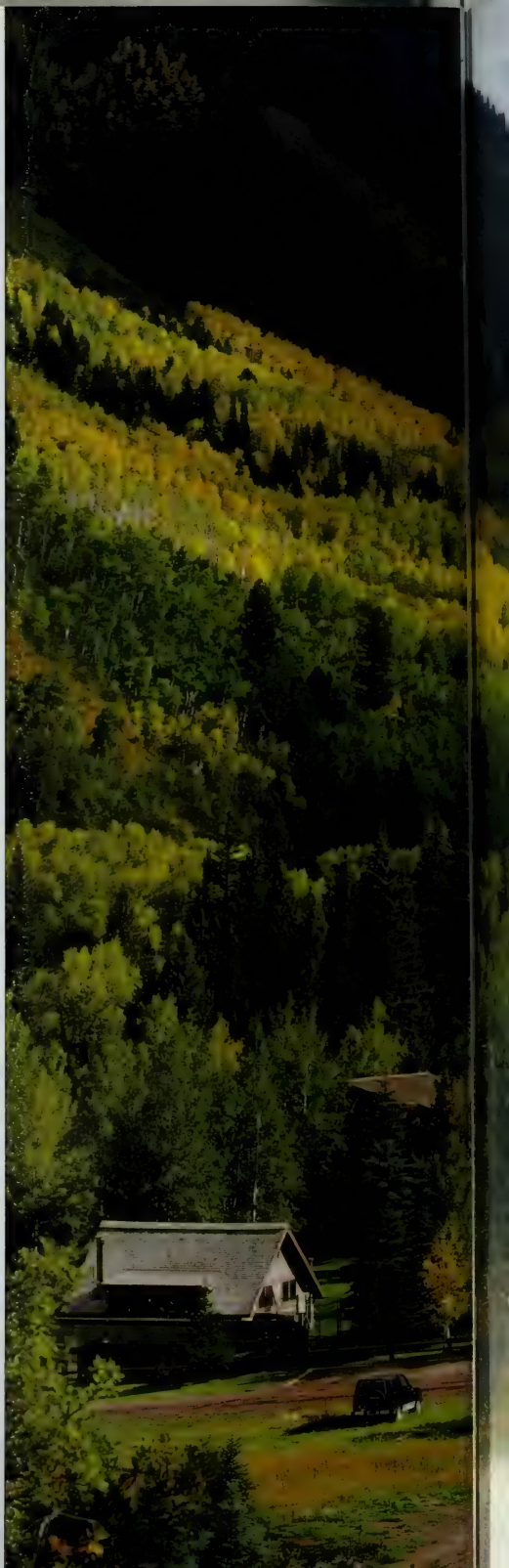
Sometimes the best way to learn is to jump in boots first. "This whole project was a huge learning process," admits the wife cheerfully. "I started something I knew nothing about—blueprints, color, faucets—and ended up making a home," she says of the Aspen horse ranch she shares with her husband.

In 1992, when the couple decided to eschew Los Angeles and make Colorado their base, change was clearly in the air. "We had dogs, wanted kids and needed a place where all of us could be comfortable," says the wife, a lawyer who'd never focused on home design. "We were after an informal mountain house where you could walk in wearing snowy boots without worrying that someone would yell at you."

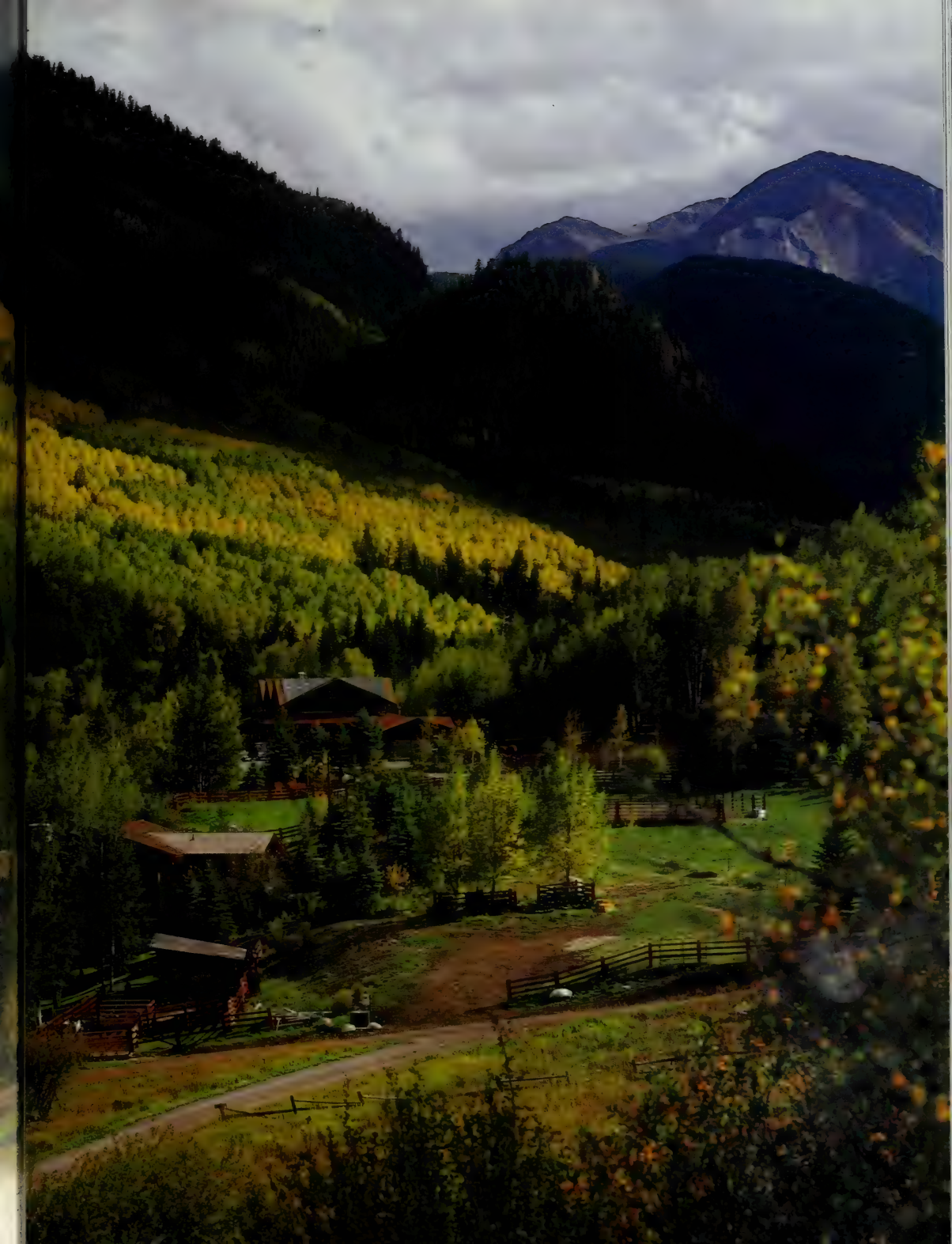
Three years later they achieved their goal, through the collaborative efforts of Aspen architects Bill Poss and Dave Rybak and the interior design team of Mimi London and Mark D. Boone. "Everybody had their finger in the pie," says Poss.

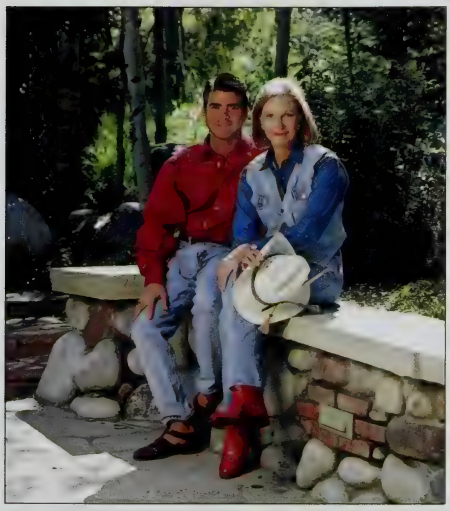
The "pie" was a 3,500-square-foot wood A-frame that the husband had purchased more than twenty years earlier. It was as basic then as Aspen itself, consisting of two floors, a loft and a garage. Though he eventually added a library that also served as an office, the house remained, essentially, a cozy, rustic retreat—which was precisely the way he liked it. "It was just this small place, nothing fancy at all," says his wife. "He was afraid that if we changed things, something would go wrong. He wanted his little mountain home to retain the same intimacy and warmth."

And it has, despite doubling its size with a new bedroom wing and outdoor deck that extends its entire length. The first item on the architects' agenda was to gut the main floor, melding a living room, kitchen, dining room and two bedrooms into one large loftlike space. "It gave the whole house an open feeling," says the wife, "which is how we like to live."



A horse ranch spread out along a canyon in Aspen, Colorado, has a barn with guest quarters and various outbuildings that lead toward the two-story main house. It was completely renovated by local architects Bill Poss and Dave Rybak, who designed the barn.





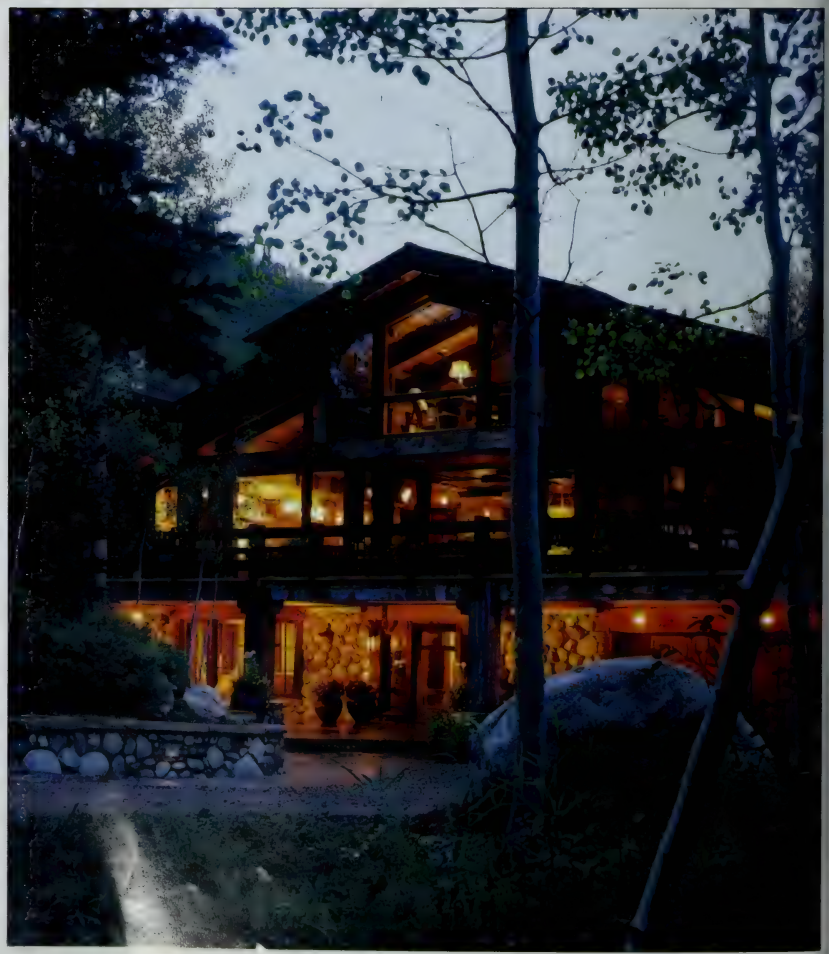
"The husband has owned the house for more than twenty years, and he wanted to retain the sense of a mountain cabin," says interior designer Mimi London (left, with Mark D. Boone). BELOW: Poss installed a new deck and converted the loft into the husband's office.

OPPOSITE: "We blended Arts and Crafts with Art Nouveau pieces," says London. A gallery between the media and living rooms has burlap-covered walls and contains a turn-of-the century Viennese hall table and a painted Victorian chair. Clarence House drapery fabric.

London and Boone discovered when they came on board, at the suggestion of Poss and Rybak, that everybody's opinions were solicited and taken into account, especially the husband's. London describes him as "a man who's very involved with his family" and adds, "He likes to know what's going on all day. He wanted a space where he could work and still be part of family life." Toward that end they converted the loft overhanging the main floor (formerly the master bedroom) into his office, or the "command center," as London calls it, where the windowed walls "are usually open to the sounds of everyone below." Says the wife, "No one minds if he has to work all day, because we know exactly where he is."

When it came to décor, however, husband and wife diverged. "We're very opposite in that I like things that are light and bright, while he prefers heavy woods," she says. "He likes everything to do with cutting horses," London remarks, "while she likes nothing to do with cowboys and Indians—she wanted to get away from any western kitschiness. At the same time, he likes to have his cutting horse buddies over to work cattle and sit around in their dirty boots. Which is how it should be—they're in Aspen, for God's sake."

Poss and Rybak and the owners initially considered a Craftsman overlay for the interiors. "At first I asked, 'What's that?'" recalls the wife, "and started looking at pictures. As a result, the initial pieces we bought were very Stickleyesque." The design initiation continued under the guidance of London and Boone. "I became interested in American Arts and Crafts, then English and, finally, the more European version, which segued into









A Tiffany turtleback chandelier hangs over the table in the dining area of the second floor's open living room. Ushak rugs and a Samarkand, in front of the trunk, Aga John. Clarence House fabrics on sofas and dining chairs; Art Nouveau motif embroidered by MSL.

RIGHT: "They started collecting some Craftsman pieces, like the Limbert chair," says London, "but felt the style was too severe. We tempered it with their collection of nineteenth-century American paintings, the Adirondack chest of drawers and the folk art lamp."



RIGHT: "The master bedroom had to be spectacular," says London, who based the bed on a Majorelle piece. Sheer drapery fabric, Clarence House. Bedcovering from Brunschwig & Fils. Chair and ottoman fabric, Old World Weavers. Stark carpet. Ushak rug, Aga John.

Art Nouveau," says the wife. London observes, "Trying to combine cutting horses, Arts and Crafts and Art Nouveau was very interesting. The wife didn't know anything when we started, and part of the joy was watching her taste evolve, then trying to facilitate it."

The result is a moveable feast where rooms and furnishings, light and lives flow easily in and out of each other. Almost everything is turn of the century, say the designers; among the French pieces is a large-boned Majorelle cabinet that occupies a corner in a sitting area off the kitchen. At one end of the living room, a bust of Jupiter gazes down on a gaggle of outsize California sugar pine chairs and sofas, London's own signature designs that she calls simply "Mimi's favorite furniture."

The main floor is accessed from the entrance hall by a winding cherrywood-and-iron staircase, whose smooth patina presents a sophisticated counterpoint to the heart pine floors. The open space includes the living room, dining room, kitchen and sitting area and is dominated by a giant stone fireplace, a sentimental favorite of the husband's. "He didn't want to lose the charm of the original living room," says Poss, "especially the fireplace." And he didn't, though a nine-foot timber mantel was added.

To accommodate another wish, to open up the house, the southern exposure is covered, from floor to eighteen-foot ceiling, with windows; the north side boasts a multistory stained-glass window embellished with an aspen grove by native artist Anton

continued on page 245



LEFT: A Stickley rocking chair joins a wicker tea cart in the husband's office, which overlooks the mountains and the living area. "His childhood baseball mitt and ball are on the pine table near a lamp we created out of a shell casing from the Battle of Verdun," says Boone.



AMERICAN PASTORAL

REINTERPRETING A CLASSIC COUNTRY AESTHETIC FOR TODAY'S LIVING

Architecture by Jaquelin T. Robertson, FAIA
Interior Design by Thad Hayes
Landscape Architecture by Douglas Reed, ASLA
Text by Annette Tapert/Photography by Scott Frances







PRECEDING PAGES: "It's my interpretation of a turn-of-the-century farmhouse with porches," says architect Jaquelin T. Robertson, who replaced a 1960s structure in upstate New York. "I wanted to show how additions and garages would have evolved naturally over time."

At times I felt like a character in *Mr. Blandings Builds His Dream House*," says the husband about a recently completed weekend retreat in upstate New York. "I pored over photographs of rooms and would attach Post-it notes to furniture, fabric and wall colors that I liked. After a few months of that, I felt I was in a different movie—closer to *The Money Pit*."

When the Manhattan-based couple went looking for a country house in 1988, they found land that was a knockout. And though they used it for six years, they didn't think the nondescript modern house, which had been built in the 1960s, was appropriate in its bucolic setting.



Tearing down a perfectly serviceable structure and starting again seemed vaguely immoral, so the couple looked at other properties in the area. There were better houses but no land that seemed as attractive. Thus in 1994 they demolished the existing house and commissioned architect Jaquelin T. Robertson to design a turn-of-the-century-style farmhouse that could satisfy them for decades.

"It's the only thing of its kind I've ever done," says Robertson. "I set out to create a house that would look like it was constructed in three parts, the way most houses in New England were built. Those homes started as simple saltboxes and were added to as the family ex-

"I introduced the spirit of the nineteenth century into the house with some Federal antiques," says interior designer Thad Hayes. A 1790s White and Cogswell clock is reflected in the entrance hall's period mirror. The pair of Chinese Export chairs have Clarence House fabric.





panded, as people traveled and as ideas about accommodations changed or as a family's wealth increased. You began to see Greek Revival columns. Then it was modernization, with baths and garages. This house is an ode to the tough, regional New England farmhouse that was a sort of ancestor to the crossbreeding that came afterwards."

For interior designer Thad Hayes, who had given the couple's formal New York apartment a modernist twist (see *Architectural Digest*, May 1996), the location was a cinematographic time warp. The town where the property is located is a scenic hamlet with winding dirt roads and stone walls, nineteenth-century clapboard houses and horse farms.

"My first take was that this picturesque, manicured setting was straight out of a 1930s movie, like Howard Hawks's *Bringing Up Baby*," he says. "There's a clarity and graphic quality in that kind of film that I wanted to evoke. Rooms generally give us a lot of information. I tried to edit that information and communicate with less. To me, the house wasn't about pictures with bows around them. I wanted the family to be the focal point. That meant reducing all the elements in a room to their basics—like the wing chairs by a fireplace—and allowing the people to fill in the rest, as would happen in a movie."

The clients had some specifics: a spacious living room, a workable kitchen, and guest bedrooms separate from the family wing. It was essential to the wife that the house

"The rooms are meant to be simple but not austere, with a subtle shift of colors," says Hayes. "The yellow in the living room balances the lawns outdoors." Elizabeth Eakins rug. Edelman leather on wing chairs and their pillows. Clarence House sofa and chair fabrics.





LEFT: "The clients wanted a relaxed weekend house but requested a formal dining room," Hayes says. Stephen Hannock painted *Tuscany on the Hudson*, a scenic mural on canvas, in the style of the Hudson River School.

BELOW: "The library was sited to overlook an old blue spruce and painted white," Hayes says. "I liked the idea of adding pure blues and reds—very patriotic." A chesterfield sits in front of a circa 1840 writing table. Brunschwig & Fils stools. Elizabeth Eakins rug.



have a formal dining room for entertaining. But of paramount importance was a library. "We wanted to have it as a refuge, particularly for wintertime," says the husband. "We craved a cozy library with a fireplace where we could read and watch TV."

With the exception of the hooked rugs, which Hayes had made from nineteenth-century designs, the house became the repository of his finds: Hayes searched the eastern seaboard for eighteenth- and nineteenth-century American furnishings and some English antiques. "I never had a preconceived idea of what each room would look like," he says. "I wanted really great American pieces that would be sympathetic to the architecture, like the 1790s clock by White and Cogswell of Woodstock, Connecticut, in the entrance hall and other Federal antiques."

The grounds, which were landscaped by Douglas Reed, follow the concepts of the house. "Doug kept a cherry tree, a spruce and some small pines," says Hayes. "But there was nothing else. His solutions weren't decorative—he has a very architectural sense of landscape. It took two to three weeks just to do the grading for the lawn. There's nothing fussy—it's a pastoral American scene."

The designer's goal was to shy away from anything that seemed affected. "I didn't want the house to look too precious," he says. "I wanted it to evolve and look right in ten years, when the couple and their children are older. They told me from the beginning that they planned to be here for a long time."

Both the interior designer and the owners see the project as a rare experience. "Since we had lived in the original house for six years and the new house was in the same spot, I knew what the light was like every minute of the day," says the husband. "Because of that, I could offer suggestions for window placement."

To Hayes, it was a chance to "explore a style that I hadn't had the occasion to do because of my portfolio," he says. "I'm thought of as a more modern designer." The house is a daily validation of the owners' dream. "We're lucky," says the husband. "Not many people get a chance to build a home on a piece of property they know intimately." □



Hayes used such 19th-century antiques as an English chest of drawers and an Irish table in the master suite. "Its palette is compatible with the entrance hall. I think the mix of the furnishings and colors is an expression of a modern, active family." Elizabeth Eakins rugs.





ARCHITECTURE

FARM FOLLOWS FUNCTION

A RURAL MICHIGAN PROPERTY EXTENDED WITH A MODERNIST EYE

Stanley Tigerman created a compound of architecturally diverse structures for the Michigan farm of Allen and Lynn Turner. The buildings on one of the ponds—11 cedar-framed, screened pavilions—include a pair that front the boat slip and house social gatherings.





Architecture by Tigerman McCurry
Text by Paul Goldberger
Photography by Scott Frances

Architectural follies tend to be elaborate, are sometimes frivolous and are almost always precious. Midwestern farms are as basic and matter-of-fact as architecture can be. A farm designed as a series of follies would seem about as plausible as a collaboration between Oscar Wilde and Ernest Hemingway—either not much of a folly or not much of a farm.

Stanley Tigerman has made a career out of marrying architectural opposites, however, and in the residential complex he designed for Allen and Lynn Turner in rural Michigan, he makes the notion of a farm composed of follies not only convincing but entrancing. Tigerman has added several structures, modified others and left still others alone. The result is less a new work of architecture than a long and rambling essay on the midwestern vernacular, with Tigermanesque odes to the silo, the farmhouse—and the classical temple.

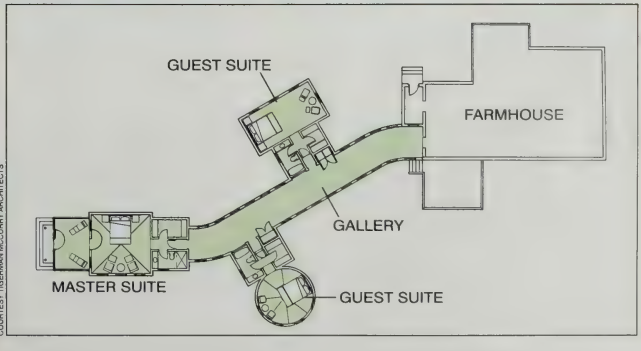
The Turners, who are among Chicago's most prominent art collectors—Allen Turner served for years as chairman of the board of the Museum of Contemporary Art and is involved with the Pritzker Architecture Prize—bought the property, an old dairy farm, as a refuge from the intense life they live most of the week. "We're real city people and had never even lived in a house before," Turner says. "As our life is centered around contemporary art and architecture, we naturally assumed we were buying the place to put a new house on the land."

Time was needed, so the Turners started out by living in the property's Greek Revival–style farmhouse, which was built in the 1860s. As the months went by, their affection for the house grew, and they came to think of it as too beloved, as well as too full of history, to replace.

"Only two families had owned this house before us," says Turner. "We found wood beams in the basement and an original wood ceiling underneath the







COURTESY TIGERMAN MCCURRY ARCHITECTS

"We didn't tamper with the land," says Tigerman (left). "By putting the addition on stilts, we kept the natural drainage and left everything as it was." TOP: The new buildings extend from the 1860s farmhouse. ABOVE: In plan, the linear gallery terminates at the master suite.

BELOW: The double-gabled screen porch, whose X-bracing repeats that of the pond structures, is part of the master suite. Flanking the suite are two guest pavilions. BOTTOM: Tigerman designed the cone-roofed gazebo and, capping the farm's silo, observation deck.

"Warm colors—greens, marigolds—brought out the inherent charm of both the old and new architecture," says interior designer Inez Saunders. RIGHT AND COVER: The dining room wall displays a collection of 18th- and 19th-century bowls; the cabinet is 19th century.



plaster ceiling in the kitchen. There was no way we could get rid of a building like this—we felt we had to restore it. And since it was on the best part of the property, we wouldn't keep it and put a new main house somewhere else—this had to be it."

The house needed to be enlarged to accommodate the couple, their two children and their grandchildren. "We like the idea of being all together, all the generations, and we had no interest in having some of us in a guesthouse," says Turner. "The house also had tremendous integrity: We couldn't build on top of it or do some other inappropriate thing."



Stanley Tigerman, whom Turner had known for years as a fellow member of Chicago's close-knit art and architecture community, had already designed a bridge, a gazebo and an observation tower for the farm. "Stanley and I share intellectual passions, we talk a lot about philosophy, we both play the piano," Turner says, indicating his criteria for architect selection. Actually, Tigerman and his wife and partner, Margaret McCurry, also knew the Turners from weekend life in Michigan. Tigerman and McCurry's house is just a few miles from the Turner farm, and it has a widely admired round gazebo that had captivated Turner.







The 70-foot gallery is the spine of the farmhouse addition. Its lazy-S curve and the positioning of the cylindrical guest pavilion, at right, accommodate existing trees. Contrasting with the maple floor is the galvanized-steel wainscot. Pottery lines the high stained-wood shelf.



LEFT: The boat slip is a post-and-truss building. "As in much architecture, what looks stylistically derived is actually based on construction," Tigerman remarks. "The cross grain of the wood makes it less subject to moisture absorption and thus less subject to separation."

Tigerman says he wanted each of his accretions to be "contextually believable" in its rural setting. BELOW: The architect conceived "a water folly of basic, articulated pieces placed vulnerably in nature." The galvanized steel of the pitched roofs complements the farm vernacular.



"I said to Stanley, 'I would like to hire you, so long as you give us exactly what you did for yourself,'" Turner remembers of their initial discussion. "How could he say no? He had found people willing to spend lots of money on his follies."

Tigerman built the Turners a small gazebo similar to his own and then, responding to Lynn Turner's suggestion, produced a second round structure, an observation deck to crown the farm's old silo ("Haven't you ever driven by a silo and wondered what it would be like to be inside and to be at the top?" he asks).

The deck is reached by a stair that makes its way up through the center of the silo—not a spiral clinging to the outside wall but a stair that crisscrosses the space, forming a series of triangles as it climbs. It is, in a sense, Tigerman's homage to the famous triangular stair Louis Kahn designed within a round concrete enclosure at the Yale Art Gallery in New Haven—but here the material is wood, the construction simple and direct. The detailing of the screened enclosure overhead resembles that of the gazebo below, with wood bracing in a repeating pattern of Xs. The two read as a pair: a gazebo on the ground and one in the sky.

Tigerman also had begun to talk to Allen Turner about designing structures that would encourage the family to use other parts of the land, which had grown to some two hundred and fifty acres with the purchase of adjacent farms. But there was still the house itself to deal with, a building that the architect found "funky, but with possibilities."

"We had established a theme of little buildings scattered across the landscape," Tigerman says. "Since the Turners didn't want a separate guesthouse, the challenge became how to break an addition down in scale, how to avoid overwhelming the farmhouse with it."

His solution was to pull a one-story addition out from the farmhouse, a kind of extruded train of architectural elements: a rectangular guest bedroom and bath, a round guest bedroom and bath and a square master bedroom, all coming off a gently curved hall, or gallery,

continued on page 245

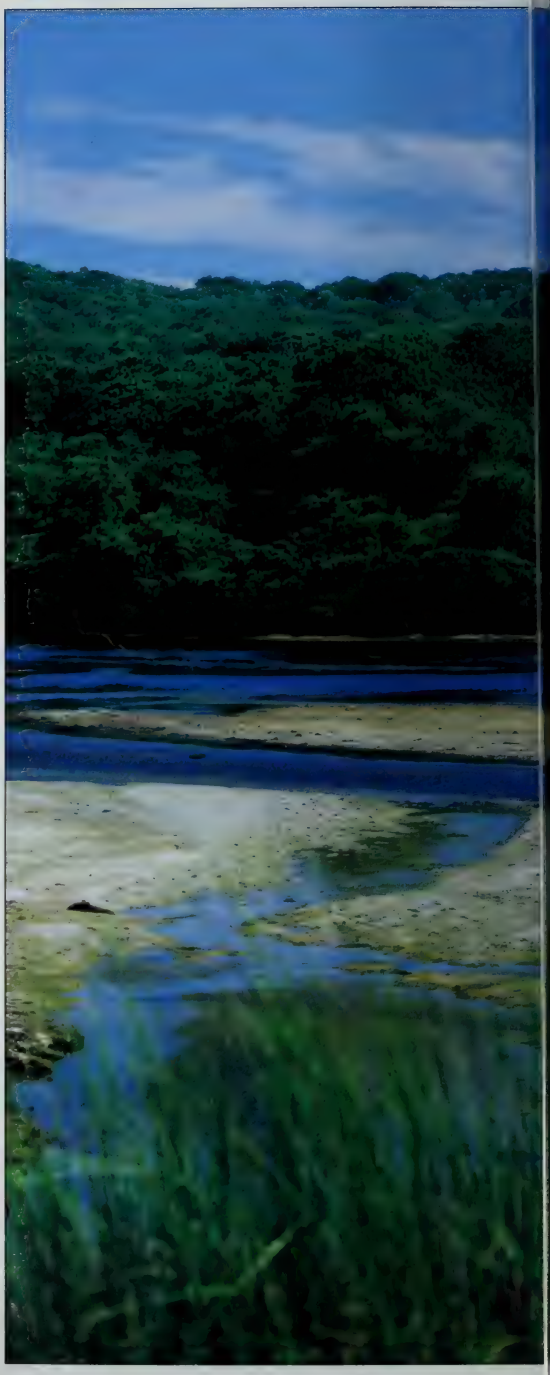
HE RENDERED A CLASSICAL ASSEMBLAGE, A GROUP OF SYMMETRICAL TEMPLES OF SCREEN AND WOOD.

ON MARTHA'S VINEYARD

PUBLISHER KATHARINE GRAHAM IN MASSACHUSETTS



PETER A. FREED



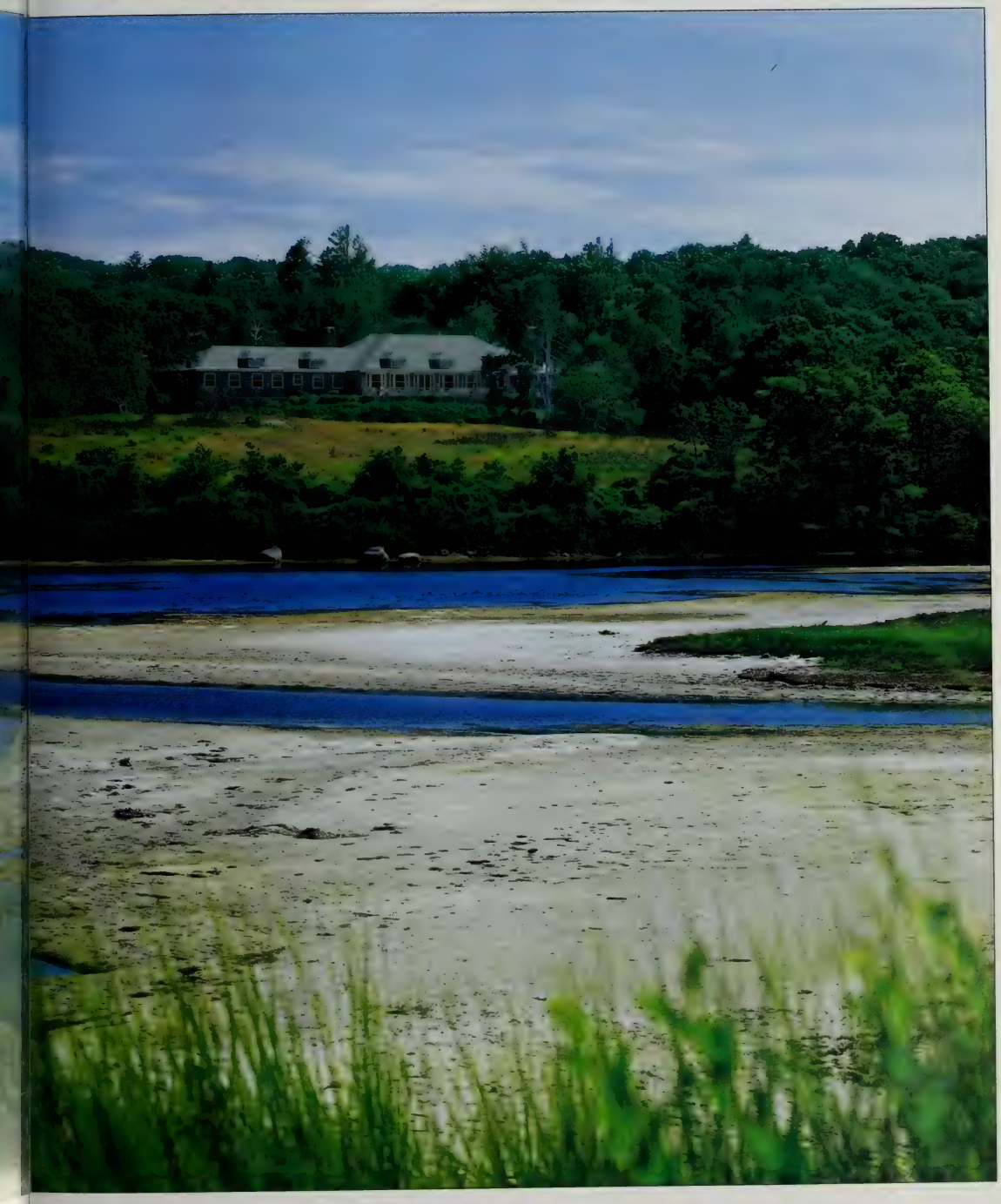
When Katharine Graham acquired a summer house on Martha's Vineyard in 1972—the same year *The Washington Post*, under her leadership, broke the Watergate story—one of the early guests was the columnist Joseph Alsop. He wrote to her after the visit: "It's going to be a wonderful house eventually, in which people will enjoy themselves as much as I did this weekend, but you certainly have many problems and I know that you must sometimes



"A lot of us who love Martha's Vineyard start thinking about it in February," says Katharine Graham (top), chairman of the executive committee of The Washington Post Company, who spends each August at her house on the North Shore. ABOVE: Among the few structural changes she made to the residence was removing a front deck.

Interior Design by Bob Perkins
Text by Susan Mary Alsop
Photography by Richard Mandelkorn

"The Vineyard has a character all its own," Graham observes. "There's something so magical about being on an island, something special about feeling so remote." BELOW: The view from James Pond takes in the house, which Graham describes as "big and rambling." "I wanted to make it smaller but was unsuccessful."



"Bob Perkins designed the house in 1973 and 1974," says Graham, "and it remains very much the same." Sisal carpeting, wicker side tables and cotton upholstery fabrics reflect the informal tone of the living room, which looks out onto the rear terrace and the cove. The small 1926 portrait drawing shows Graham as a young girl.



wonder whether you made a great mistake in buying it. Don't worry, no one has more friends than you and we will all rally round to help."

"I didn't have a plan," Graham admits. "But I had to do it over to live in it because it was very run-down. All the walls were brown or green." Her friend Polly Fritchey gave her advice: "She said to paint it and repair it, then live in it to see what I wanted to do. By the time I'd painted and repaired the house, it was so expensive, I left it at that."

Mohu, as the property is called (it was named after a long-ago Indian chief), lies in the far reaches of West Tisbury known as "up island." The house is approached by a long dirt road shaded by conifers and deciduous trees and embraced by old stone walls. Half a mile in, the road turns into a circular drive flanked by honey locust and birch trees and leads to a simple portico that marks the front door.

A gray-shingled structure, the exterior is so very plain that a visitor might be excused for asking himself if he has come to the right place. How can this be the house where famous people boast of coming to stay and the hostess gives large dinner parties for the president of the United States? "Vineyard houses are a mixture of comfortable and pretty," Graham says. "But they aren't dressy."

While the dining room is easily capable of holding three tables of ten or twelve for a formal dinner, at the Vineyard, Graham usually entertains very casually. "My son is next door with his children, and I see my Vineyard friends. I may have people up for the weekend, then we live on the beach." The late Bob Perkins, who designed the interiors, arranged a pair of George III side tables with yellow-marble tops along one wall and above them hung a trio of botanical engravings by Pierre-Joseph Redouté. He adorned the opposite wall with a series of fern prints from the screen porch of the Grahams' country house in Virginia. The oak floor gleams —throughout the house, one is as conscious of the fine quality of the materials used as one is of the lack of ostentation. It is typical of the owner to prefer sisal matting to carpets in many rooms.

The living room, the largest room in the house, is long and low. Two groups of soft upholstered chairs and sofas are divided by an overscale hexagonal table that displays family photographs. "The furniture had to be big because the room is so large," says Graham. Among the antiques are a pair of Georgian chairs. "My mother died in 1970, and we split up her house in Washington. She had a lot of very big Chippendale chairs no one wanted, so I took them. I removed the brocade and replaced it with linen."

Next door is a cozy library, where salmon chairs flank a big white stone mantel. "The



"I almost always have dinner in the dining room," says Graham, who has entertained President Clinton there. "Lunch is on the terrace, unless it's raining or cold." Above a pair of George III marble-topped mahogany side tables, which Graham inherited from her mother, is a series of botanical prints by Pierre-Joseph Redouté.

"VINEYARD HOUSES ARE A MIXTURE OF COMFORTABLE AND PRETTY," GRAHAM SAYS. "BUT THEY AREN'T DRESSY."



"We use the library pretty much all the time," Graham says. "If it's the least bit chilly, we sit there with a fire." Perkins, who punctuated the space with a bright sofa and armchairs, "had a tremendous sense of scale and a wonderful eye for color," Graham says. The mantelpiece, formerly exposed stone, was covered with plaster and painted white.





BELOW: "Many of the furnishings came from my former houses or from my mother's house in Washington, which gives the spaces a nice feel to me." Inherited pieces in the master bedroom include the pair of George III–style armchairs, which Graham re-covered in yellow linen, and an antique Japanese triptych showing Buddhist deities.

fireplace originally had huge, dark stones with gaps between them," says Graham. "A friend suggested I fill the gaps with plaster and paint it white, and that's what I did." From the library, a hallway lined with signed lithographs by artists such as Jasper Johns and Robert Motherwell leads to the master bedroom.

At the far end of the house, Graham's bedroom is remote from noise or bustle. Wide windows give onto a view of the cove below, and with the exception of two George III–style chairs covered in yellow linen, the tones are muted. A seventeenth-century Japanese triptych, another treasure passed down from her mother, portrays a group of Buddhist deities.

Adjacent to the room is a study/guest bedroom, where Graham worked on her 1997 memoir, *Personal History*. "I wrote it over six and a half years here and there," she says, "including most of the summers I was at the Vineyard." The room is equipped with a computer "that I can hardly operate," she admits. "I use it for bridge lessons, though it's my ambition to learn to do more with it."

The most important structural change Graham made to Mohu was the addition of a rear deck. Designed by architect Don Page, with assistance from the late landscape architect Perry Wheeler, it runs the length of the house and serves as an outdoor living room. It overlooks three ponds and an open field covered with wildflowers and waving grass. Beyond is Lambert's Cove, then Vineyard Sound and, in the far distance, the Elizabeth Islands. The deck is more than an observation post from which to admire the view, for it has been made very livable with chairs and tables, a graceful honey locust tree at one end and a delicate gray railing.

Katharine Graham has often been called the most powerful woman in Washington, and she is certainly one of the busiest. Though she thrives in the capital, on Martha's Vineyard she "has fun of a different, more informal kind." After more than twenty-five summers at Mohu, Graham says, "I asked my great friend Bill Hodgins to do things over. He told my son, 'Your mother wants to redecorate the house exactly as it is.' I laughed and realized he was right. He'll do tiny things, like change a fabric, but nothing substantive. I like it so much the way it is." □



OPPOSITE: "I built the rear terrace onto the house," says Graham, "then copied the railing from the tennis house." BELOW: The open deck overlooking Lambert's Cove is part of a small living space on the beach. Of the Vineyard she says, "It's more crowded recently, but it used to be very country, very easy and very opposite of city life."





INTO THE WOODS

AN ART-FILLED GUESTHOUSE ON LONG ISLAND

Architecture by David C. Acheson, AIA/Text by Susan Cheever/Photography by Durston Saylor



"It's serene and private," architect David C. Acheson says of the guesthouse he designed for a client on eastern Long Island. OPPOSITE: The cedar-shingled cottage sits on a low knoll in a wooded garden. ABOVE: A John Chamberlain sculpture rests on the Frank Gehry ribbon table in the living/dining room.

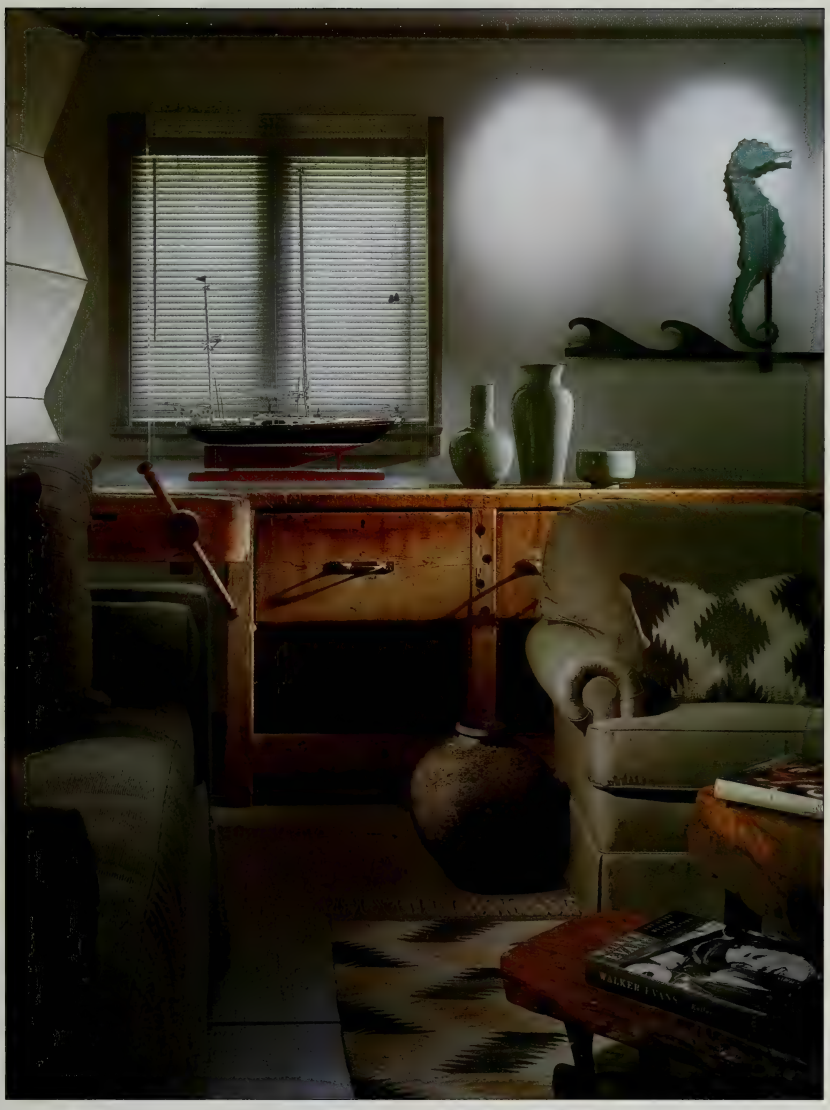
The land: two acres of woods and wetlands on the banks of a tidal estuary on eastern Long Island. The landscape: a high canopy of oaks, white pines, birches and hemlocks, with plantings of indigenous ferns and flowers, interspersed with sculpture. The assignment: to build a house that looks as if it isn't there at all.

"It will disappear into the landscape," says the owner of the secluded five-room cedar-shingled cottage. "In the winter the weathered wood will be gray like the trees around it and the pond. In the summer it's going to be green. The exterior will be a support for the vegetation." To carry out the plans—a guesthouse with a tennis court in its own



"Inside, I made the painted plasterboard walls into panels; it creates a Japanese feeling," explains Acheson. "I wanted them to read as decorated panels." OPPOSITE: *Twirling Fork, with Meatball & Spaghetti*, 1993, a print by Claes Oldenburg, overlooks the dining area.

RIGHT: The second bedroom, which has a sitting area and furniture crafted from Thai teak, displays a variety of antiques. The arrangement includes a Muromachi storage jar, a 19th-century American copper sea horse weathervane and a 19th-century English oak carpenter's bench.



private glade—the owner turned to architect David C. Acheson of Acheson Thornton Doyle, who has worked with him on a dozen projects. "I'm on a wavelength with him," Acheson says. "For this house our palette was the property. Our tools were the trees. We wanted something that would blend in."

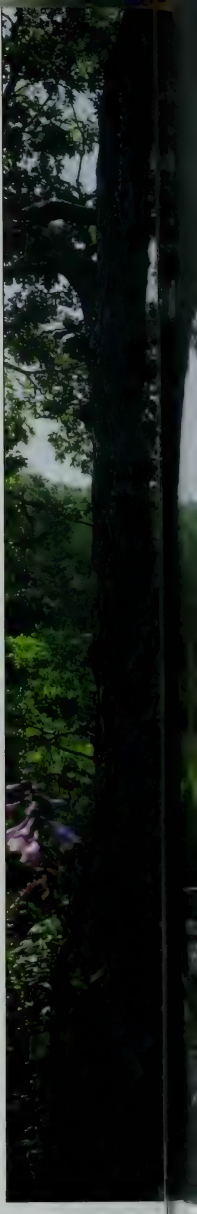
Acheson designed the landscape and the structure together. He planted dozens of trees, created a protective berm to screen the guesthouse from the main residence, farther down the estuary, and covered the natural wetlands area with marsh plants and flowers. Monkshood, hydrangeas, calla lilies and hostas were added to the native zebra grass, swamp azaleas, water lilies, flag irises and horsetail ferns. "Gardening is a major preoccupation of mine," says the owner. "You have no idea how completely maintained my gardens are, but they look as if they're absolutely wild."

He also cultivates artists, and massive pieces of outdoor sculpture complement the trees and plantings. Tony Smith's *One-Two-Three* marches along the edge of the tennis court. Julian Schnabel's *The Only Really Nice Thing He Had Was His Linens* stands among a copse of oak trees.

Gravel paths, with borders of daylilies, irises, anemones and plumbagos, wind around a towering Joel Shapiro bronze and Willem de Kooning's *Seated Woman*. Kiki Smith's *Scaffold Body* frames the view of the water from the double-columned porch of the house. Jim Dine's *Husband on a Table* marks the entrance to the trellised gazebo at the northwest corner of the garden.

On a knoll above the estuary, the gazebo, with its teak furniture and shingled roof, looks like another piece of sculpture. The Chinese Chippendale pattern of its trellises is an architectural





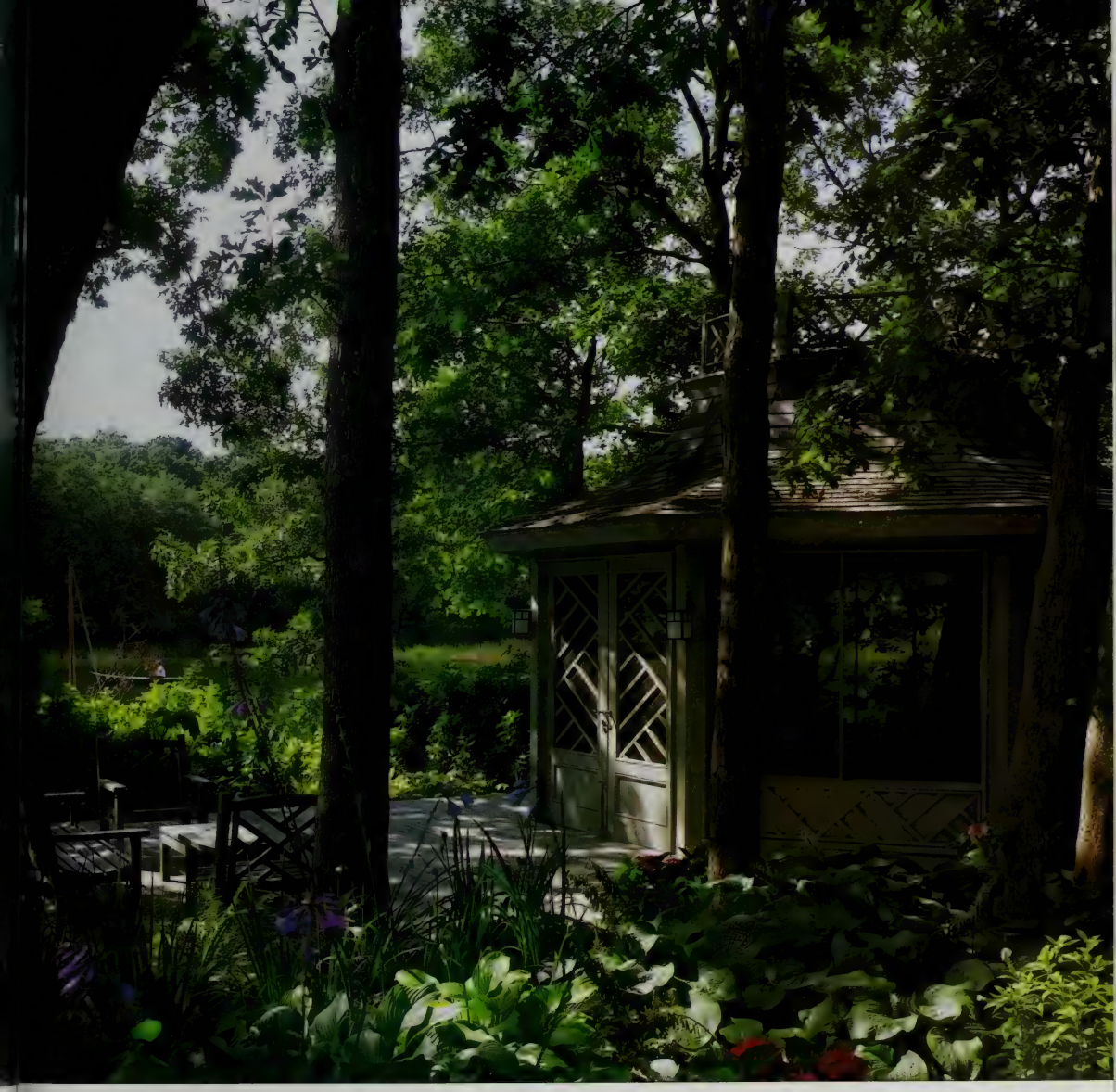
ABOVE: *Pyramid Table*, 1974–82, an assemblage by Saul Steinberg, hangs in the master bedroom. Reflected in the mirror is *Landscape*, 1967, a collage box by Roy Lichtenstein. RIGHT: Tall oaks shelter Julian Schnabel's *The Only Really Nice Thing He Had Was His Linens*, 1989.



leitmotiv, repeated on the guesthouse's exterior—on either side of the porch, in its doors and in the breezeway that connects it to the garage. "There's a kind of layering, filtering effect between the outside and the inside of the house," Acheson points out. "The light filters down through the trees and comes inside through the porch. The trellises also act that way."

Indoors, more trellises separate the kitchen from the living/dining room. "The color came from the shingles of the house," says Acheson. "Every wall is trimmed with a piece of oak in this soft gray." The latticework extends into moldings at the top, sides and bottom of each wall. "The one-inch strip became a common element," he notes.

The interiors display the owner's collections of art and artifacts, many of



"The gazebo and deck anchor the northwest corner of the garden and frame views of the estuary," says Acheson. "They offer a contemplative setting. The whole idea behind this project was to make anything we built a part of the landscape, not just an object in it."

which reflect his passion for sailing and the sea. "His decorating plan for the house was to furnish it with a lot of interesting things," Acheson explains. "The whole inside of the house is a frame."

In the frame, Acheson and the owner hung ship models—an antique pond schooner, the schooner *America* outfitted with cannons for the Civil War and an African coastal dhow—as well as blueprints of a contemporary yacht that was being built at the same time the guesthouse was constructed. Claes Oldenburg's print of a fork full of spaghetti hangs above a late-nineteenth-century Japanese chest next to the Frank Gehry ribbon dining table and chairs. A John Chamberlain crushed-metal sculpture sits on the glass of another ribbon table, which is flanked by Le Corbusier chairs. On the tile floors, Acheson put Zapatec Indian rugs. Everything else—from draperies to floor tiles—is in the faded gray oak and earth tones of the world outside the big windows looking out to

continued on page 249

MISSISSIPPI WITH A TWIST

PUTTING A CONTEMPORARY SPIN ON A GREEK REVIVAL PLANTER'S COTTAGE NEAR NATCHEZ

Interior Design by Vicente Wolf
Text by Michael Frank
Photography by Mary E. Nichols



Richland, a planter's cottage built between 1846 and 1848 near Natchez, Mississippi, was updated by designer Vicente Wolf for owners Michael and Ruth Burke. ABOVE: The main façade. "We brought out the integrity of the house," says Wolf. "It's all about symmetry and simplicity."

When you try to lock a house into a point of view that is unconnected to your way of life, you put both the architecture and the interiors under glass," says Vicente Wolf. "You kill the house. It's no longer a living, evolving environment but a pretense, a museum display."

The New York–based designer is talking about the work he did on Richland, a Mississippi planter's cottage built between 1846 and 1848 not far from Natchez, a modest town on the Mississippi River that is the site of a striking collection of the most *im*modest—and handsome—antebellum houses in all of the South. At first glance, Wolf's spare, white, unembellished interiors seem a daring departure from the Natchez standard, which tends to favor a Victorian profusion of carved and curvilinear furniture, heavy swagged draperies, papered and colored walls, patterned carpets and an atmospheric multigenerational accumulation of clutter. But Natchez is an aesthetically complex place, and it is not as closed to fresh interpretation as it might initially seem.

Planter's cottages first emerged in and around Natchez in the early 1800s. Typically they had front and rear gal-

OPPOSITE: Like the rest of the house, the center hall was painted white. "The Burkes wanted spaces that were fresh, clean and not at all Victorian," says Wolf. "Their own pieces became new to them." The designer made the table out of industrial bases and a marbleized top.

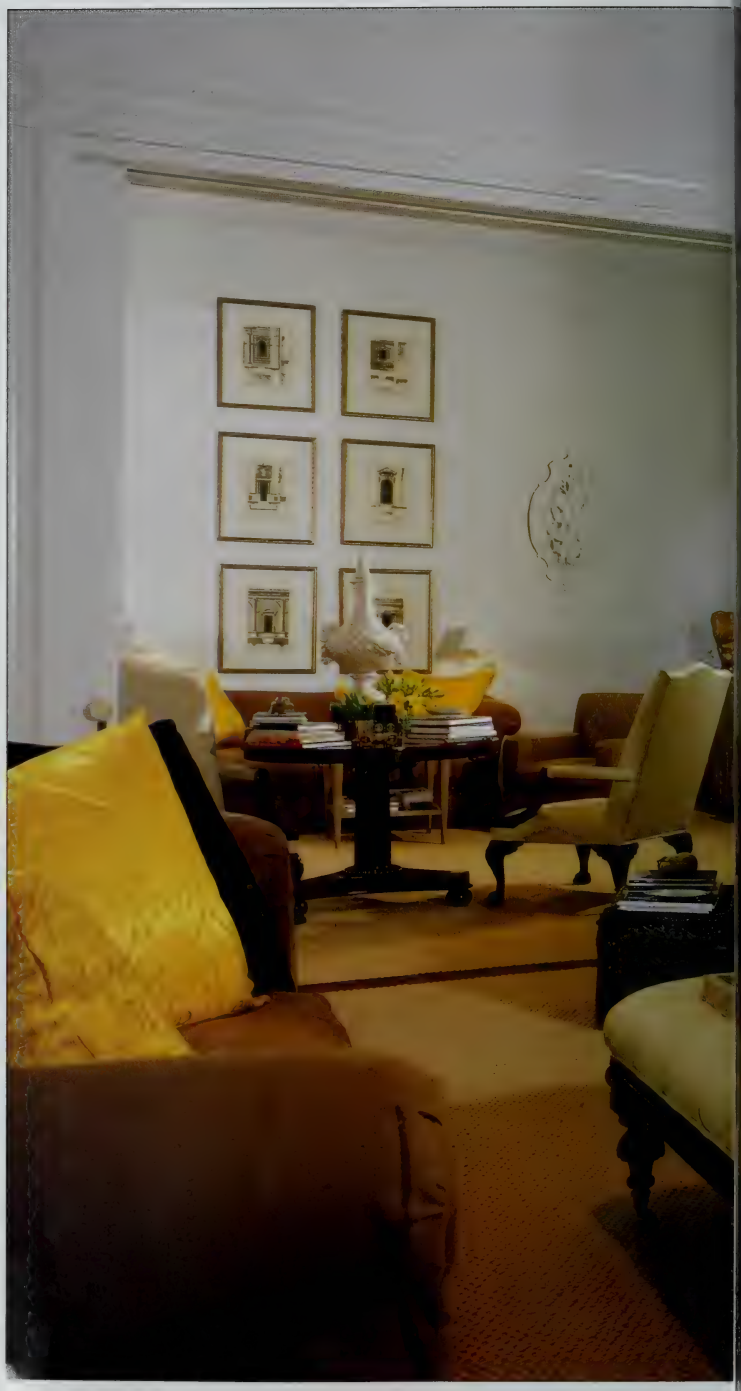

DONALD DESKEY

leries, showing the importance of the porch in the region. Small rooms known as cabinets took up some of the space of the rear gallery, or loggia. The early houses were seldom more than three rooms wide and often had a hall at the heart of the floor plan. Richland is fairly representative of the style: Its long center hall opens on one side to a double parlor and on the other to what are now the study and the master bedroom. Straight ahead are the dining room and the screened-in loggia. One of the cabinets has been turned into a kitchen, which was formerly located in an outbuilding to protect the house from the danger of fire and its inhabitants from the annoyance of cooking odors.

Richland's land originally belonged to Springfield, the adjacent Federal plantation where, reportedly, in 1791 Andrew Jackson married Rachel Robards. In 1841, upon the occasion of *her* marriage, the story goes, two thousand of its ten thousand acres were given to the granddaughter of Springfield's owner. Richland is an elegant example of Greek Revival architecture, with square columns along the front gallery, a pediment, a façade of stucco applied over brick and scored to look like stone (this was customary in Mississippi, a state rich in clay for brick but poor in stone), and strong moldings throughout the interiors.

"IF IT HAD BEEN LEFT TO US, WE'D PROBABLY HAVE FILLED THE PLACE WITH CHINTZ."

Richland was acquired in the early 1990s by Michael and Ruth Burke, who are in the home furniture licensing business and at the time were living in New York. Michael Burke had grown up in Virginia and had often thought of returning to the South. When he came to Mississippi to put together a licensing program for the Historic Natchez Collection, he was deeply attracted to the pace, beauty and safety of Natchez. "It's different from Virginia, and it's *certainly* different from New York," he says.



"When we bought Richland, it was gloomy, with thick carpets and dark walls and floors," recalls Ruth Burke. A tufted ottoman and other pieces by Wolf furnish the living room. The silver Fo dogs are Cambodian. The slipcover fabric is from Donghia. Stark sisal carpet throughout.





Part of the Burkes' collection of 18th-century Italian architectural engravings is arrayed in the airy dining room. The 19th-century chairs are Anglo-Indian. Wolf created the table at right with wire bases h found in Paris and a marbleized top. Above is a carved stag's he



Wolf filled Michael Burke's study with a variety of objects, from a Georges Gasté Orientalist portrait to a North African antler table to an 18th-century bronze Buddha head. "I grew up in a traditional house in Virginia," says Burke. "My natural inclination is toward clutter."



BELOW: In the master bedroom, Wolf "floated" the furniture, including a sleigh bed of his own design, in the middle of the room for a modern look. He and Michael Burke found the yellow silk in the Himalayas. Donghia upholstery. BOTTOM: The bath/dressing room.







"Time has stopped here." "We both loved interesting old houses," Ruth Burke adds, "although Michael had to twist my arm a little at first. But when I saw this place and got to know this community, I fell in love."

Ruth Burke first met Vicente Wolf when she was working for a Manhattan real estate developer and hired him to design a model apartment. Her husband has subsequently represented some of Wolf's furniture designs, and the couple and the designer have become friends and traveling companions. After closing on the house, the Burkes asked Wolf to look it over. "To be honest, I was rather concerned," the designer recalls. "Michael drove me around Natchez, and I came away with an impression of doilies and fripperies and gingerbread. Then he took me to Richland, and even though it was similarly gussied up, I saw that, beneath the decoration, there was a superb house, one that was very modern in its own way."

By "modern" Wolf means consistent, straightforward and controlled. The house has generous proportions without being grand; its plan is efficient and economical; and the interiors are fitted

"THE HOUSES HERE ARE BUILT PHENOMENALLY WELL.
THE WOODS ARE CEDAR, CYPRESS—GOOD, DURABLE WOODS."



BELOW: The freestanding dependency behind the house formerly held the kitchen; it now contains guest quarters and Ruth Burke's office. The loggia at the rear of the house was converted to a screen porch. William Garbo consulted on the landscape design.



with one mantel, one molding pattern and one door design throughout. This simplicity inspired Wolf's approach to the décor, which was, as he puts it, "to take a rigorously contemporary point of view without compromising the house's integrity." He painted the walls white and (accents aside) used the same colors, fabrics, window treatment and (with one exception) floor covering—sisal—everywhere in the house. "If it had been left to us," Ruth Burke says, "we'd probably have filled the place with chintz. But Vicente unified the rooms and made them soothing, airy and a contrast to the way most people treat their houses here."

The designer's most audacious room is probably the hall, which he painted completely white and left severely underfurnished, using no floor covering or artworks of any kind. He saw it as the spine of the house and wanted it to set the tone for the rest of the interiors. Judicious embellishment does manage to find its way into the other spaces, where

continued on page 249



ABOVE: Michael and Ruth Burke with Vicente Wolf on the front gallery. "One of the first things I said was that the dark wood of the gallery should be white," Wolf says. "I wanted to bring contemporary elements to the house from the start."

ARCHITECTURE

ASPEN STONE WORK

A TOUCH OF EUROPE FOR THE ROCKIES

Provence is the land the English writer Cyril Connolly situates between "the northern limit of the olive which needs sun but can stand up to ten degrees of frost, of the cypress, the cistus and the oleander." Landscape considerations aside, to bring even a trace of southern European architecture to the Colorado Rockies requires imagination. To do so by simply quoting without commenting, as it were, would be to create the kind of historicist pastiche that architect Larry Yaw says makes his "hair stand up." Yet by transforming elements plucked from both worlds—the directness of the western vernacular and the picturesque comeliness of medieval hilltop villages—Yaw was able to build a house near Aspen that appears as an outpost of civilization and a welcoming oasis in the wilderness. "Putting a home in this particular place," he observes, "gives the place a sense of identity."



The house that Larry Yaw designed outside Aspen as a retreat for a Texas family is, the architect says, "both a microcosm of a hill town and a fusion of seemingly disparate European and western idioms." The stone-and-wood building, a "collection of forms," envelops the courtyard.

Architecture by Cottle Graybeal Yaw
Text by Paolo Polledri
Photography by Dave Marlow







"By combining in spirit and form two distinct regional styles—by extracting their similarities—we were able to create a single architecture," says Yaw (above, left, with partners Doug Graybeal, right, and John Cottle).

Making places, and not just buildings, is the focus of Yaw's Aspen architectural firm, Cottle Graybeal Yaw. A portion of the firm's work consists not of individual buildings but of small clusters—miniature villages, really—that convey the impression of having grown over the years in answer to changing needs and functions rather than to fashion. "What gives them cohesion," Yaw says, "is their response to the conditions of the place"—the topography, the light and the rhythm of the seasons.

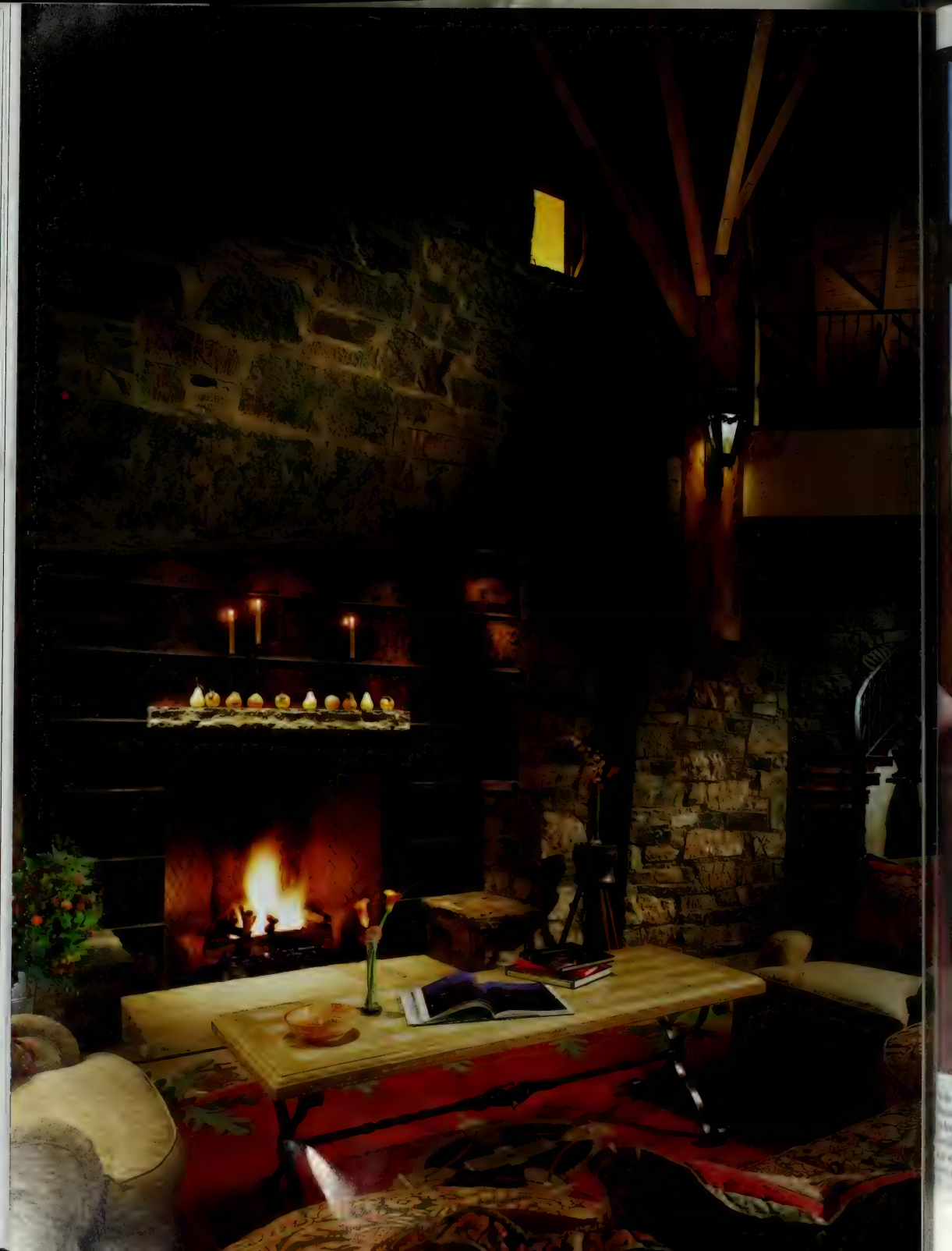
It was a mutual fondness for this building type that led to the commission from a Houston couple for a mountain retreat for themselves and their three adult daughters. "We wanted a house that reminded us of our travels through Provence and Italy," explains the wife, "and Larry was very open to that. Its configuration came to me in a dream, but Larry's early sketches matched almost exactly what I had seen with my mind's eye."

"I think of myself as a modernist," Yaw says, "though my modernist urges have always been mixed with my interest in rural forms—simple, direct shapes and uncomplicated compositions. The sympathy I feel for western vernacular buildings comes from a childhood spent in Montana. Architecture is also autobiography."



"Structures that have evolved over time and that exhibit a practical economy" were the model, Yaw says. LEFT: Villagelike elements define the house's main building, which incorporates a chimney tower, a covered entrance porch and an upper terrace.

ABOVE: For the entrance porch and the courtyard, landscaper Design Workshop installed what Yaw terms "decorative-civilized" plantings; the outlying vegetation was augmented with native varieties. A timber frame supports the garage roof of Cor-Ten steel.





"In the western tradition," Yaw says, "the social nucleus of the house is the fireplace." OPPOSITE: The nine-foot-high fireplace opening is in scale with the double-height living room; inside is rust-patinaed steel. The interior designer was Constance Noah. Pierre Frey sofa fabric.

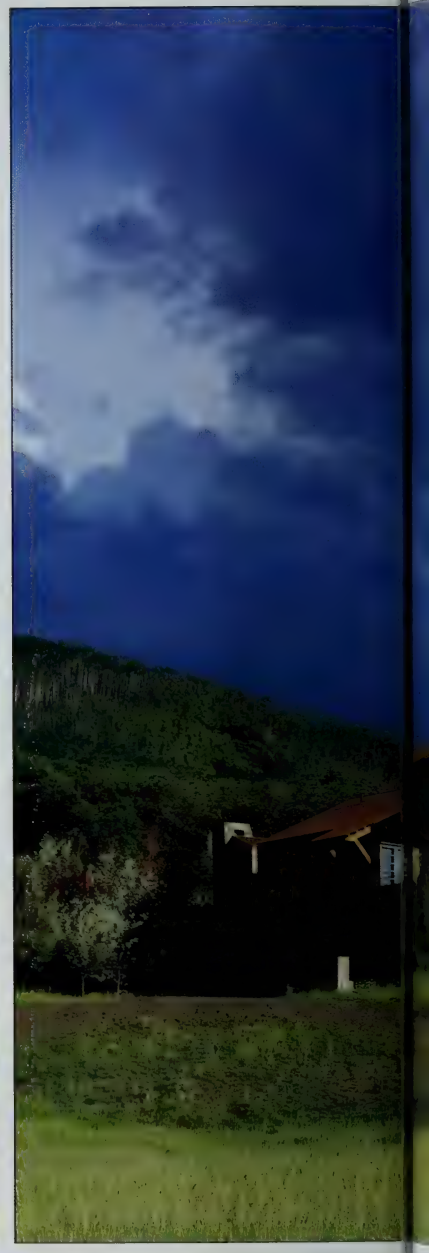
ABOVE: Located on the south-facing side of Roaring Fork Valley, the house looks past an expanse of hay meadows to the Rocky Mountains. A seating area in the living room "captures the feeling of a solarium," Yaw notes. The frame for the Pella windows conceals a motorized shade.



A "simple palette of site-found building materials," Yaw says, marks the interior and contrasts with the French antiques. LEFT: The raised-hearth kitchen fireplace includes a work surface. The vaulted ceiling and the wall of the dining/kitchen area have a glazed finish.

BELOW: The log column that terminates at the second-floor landing was conceived as a structural tree, with timber branches radiating to uphold the living room beams. In one of the house's several crevices, the library desk is tucked under an arch in the stone fireplace mass.





The house is four structures arranged around a courtyard that is something of a small piazza, a village core. The complex of buildings provides a great deal of space but on a friendly, intimate scale. There are no grandiose architectural gestures here, and the grouping draws attention to its connection with the landscape rather than to itself.

"I had an image of the stonework of Provence," the wife says. "In Aspen they had it almost too perfect—so they changed it." As Mike Hamberg, Yaw's project architect, recalls, the process was slightly more rigorous. It involved devising a technique that produced the coarser, less refined constructions of southern France, which meant embedding irregular hunks of local stone in generous amounts of mortar. "It took some testing," says Hamberg, "but eventually one of the masons got it and taught the others."

Each segment of the house is distinct. The buildings vary in height, following the slope of the site and expressing



individual programs. They employ the same materials but in different proportions—more wood, say, than stone, or smaller but more numerous windows. There is almost no color applied to the exterior surfaces, which have come to take on the hues of the earth with every passing year. The sections all manifest some irregularity, either in the alignment of the windows or eaves or in a conspicuous absence of parallel lines.

The house has no apparent geometry, no dominant right angles. There are instead serial surprises: balconies carved out of the main volumes as if in afterthought, a view of the valley through an underpass, a porch just big enough for one person to sit in the afternoon sun. The

continued on page 251

From the northwest, the guest structure is at left, the living room at right. The house is sited on a promontory and abuts the wooded hillside. "This was done," explains Yaw, "to nestle the structure and to avoid a ridgeline silhouette."



WILLOW POND REVIVAL

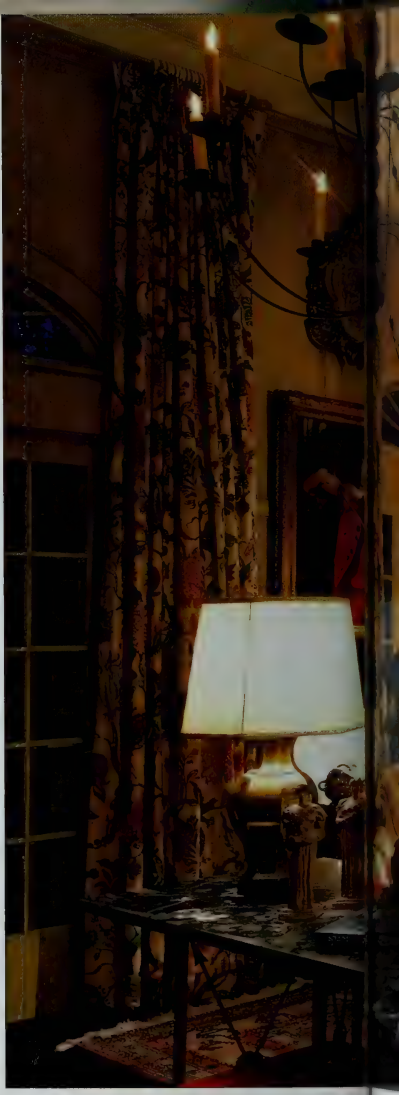
HIRSCHL & ADLER'S STUAI T FELD IN WESTCHESTER COUNTY



Architecture by Michael Farewell, AIA, of FFMG Architects
Text by Avis Berman
Photography by Scott Frances

"We wanted an informal weekend and summer house where we could have fun with our collections," Stuart Feld says of Willow Pond, his family's renovated 18th-century saltbox in Westchester County, New York. He and his wife, Sue, redid it with architect Michael Farewell.





ABOVE: "We had an entrance hall, or mudroom, created in order to provide front-door access to the house, which it previously didn't have," explains Feld. "The salvaged antique beams and barn siding enhance the feeling of age." The English portrait dates to 1687.

You can't understand this place except in relation to our apartment in Manhattan," says Stuart Feld as he pulls into the driveway of Willow Pond, the house in northern Westchester County where he and his family have spent weekends for twenty years. Feld, the president and director of Hirschl & Adler Galleries, one of the more important New York galleries devoted to American art (see *Architectural Digest*, May 1985), and his wife, Sue, an art historian, have also been outstanding collectors of objects from the Empire era in the United States. Their apartment in New York reflects this passion; the public rooms are an impeccable period installation of early-nineteenth-century American furniture, paintings, sculpture and household accessories, including museum-caliber cabinetry by Charles-Honoré Lannuier and Duncan Phyfe, and unparalleled holdings in Neoclassical silver. "Living with these precious things is a responsibility," says Sue Feld. "We love them, but they take a lot of care, and we didn't want that in another home. We wanted to get away to a place where we could put our feet up on the furniture."

With less emphasis on treasures and more interest in a relaxing atmosphere as their goals, the Felds, who nevertheless have pronounced ideas on aesthetics and admit that they have "never lived in an undone house," set out to find something different in the country. Their quest began in January 1978, when their first child was a toddler and





ABOVE: "In 1937 the original structure was gutted, with most of its space given to the double-height living room, done with a modified late–Arts and Crafts aesthetic," says Feld. "The fireplace, fanlights, doors and balcony were added then." Brunschwig & Fils chair and pillow fabrics.

"There's no bright light in the house but lots of little sources of it," notes Sue Feld. "At night the furniture glows." LEFT: A 19th-century American still life, right, and George Henry Hall's *Grapes*, 1865, overlook the dining room. Wallcovering from Clarence House. Tiffany's flatware.





"The sunroom is our favorite room," says Sue Feld. "It makes us feel like we're outdoors." On the mantel is a metal charger by Dirk Van Erp. At right is an Arts and Crafts Teco bowl. The chairs and trestle tables were crafted by Gustav and L. & J. G. Stickley. Country Floors tile.





"We've never been interested in collecting what everyone else does," Stuart Feld points out. ABOVE: *Boy with a Hat*, circa 1830, by John Neagle hangs above a Louis XV table and a 19th-century English box in the hallway to the master bedroom. Clarence House wallcovering.

their second was on the way. Because they would have children who would soon want to play outside, a place with a good amount of land was essential. Their first stop was Willow Pond, a very small house in sorry shape that had lost all its architectural integrity. The original structure, an eighteenth-century saltbox, had been remodeled in 1937–38. But it had a barn and sat in the middle of extensive lawns and woodlands. "The house didn't remotely look the way it does now," recalls Stuart Feld, "but we wanted an interesting property. We didn't care if it was old or contemporary, as long as it was something special. We kept looking, but we liked that first house. Then a friend called to say that he'd been at a dinner party and one of the guests said he was going to buy Willow Pond. We made an offer the next day."

The Felds purchased the house in February 1978, accepting its disrepair. But along with the acreage, they liked the living room, a great room with picture windows and an enormous fieldstone fireplace. Once the house was theirs, the couple installed a modern kitchen, but otherwise they did not make any marked changes.

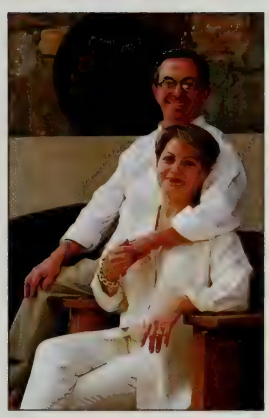
After nearly a decade in Willow Pond, with their children growing apace, the Felds knew they needed more space and began planning a major renovation, in which they would add an entrance hall, a guest wing, a laundry room and a new wing with a master bedroom and bath.

Outside, they would dredge the ponds, replant the gardens and put in a gazebo and tennis courts. "We knew what we wanted to do because we had lived here for years," says Stuart Feld. "Our goal was to create pavilions connected to each side of the house." As Sue Feld explains, "It's not meant to be perceived as a fancy house but as a comfortable one that's strung out in different directions."

Hirschl & Adler had presented an exhibition of Frank Lloyd Wright's decorative designs, and an architect named William Short, who had been one of Wright's protégés, visited it. In conversation, Stuart Feld learned that a house that he admired on Nantucket had been renovated by Short. The Felds asked Short to redo their house, and his firm, Short & Ford (now Ford Farewell Mills and Gatsch), based in Princeton, New Jersey, took on the job, with Michael Farewell as the architect in charge.

The Felds are well versed in the fundamentals of de-

continued on page 250

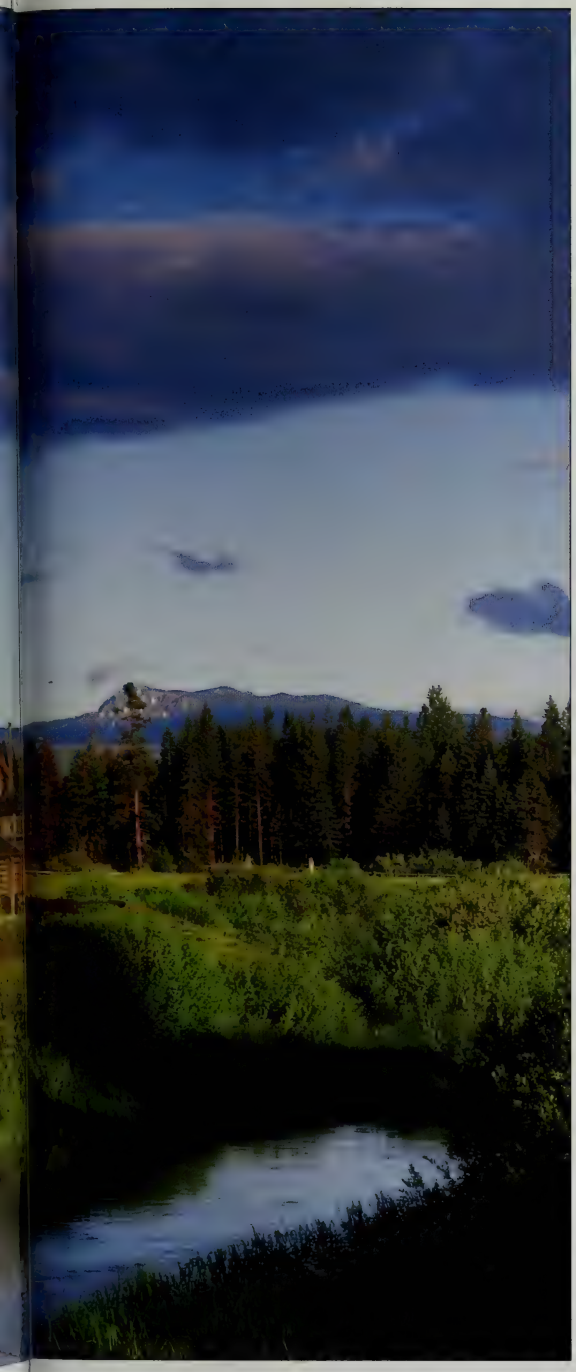


LEFT: Stuart and Sue Feld. ABOVE: An 1830 oil by Johan Laurentz Jensen is displayed in the master bedroom. "The Chinese chairs were brought to the United States in about 1840," says Stuart Feld. Cupboards & Roses armoire. Brunschwig & Fils upholstered chair and fabric.



AN OREGON PIONEER

RESTORING THE SPIRIT OF A HISTORIC LOG CABIN



"Maintaining its historical integrity was a primary goal," Jim Gardner says of the Old Homestead, an 1892 log house near Bend, Oregon, that he and his wife, Carol, restored. LEFT: The structure was dismantled and then rebuilt on the original floor plan with new lodgepole pine logs.

BELOW: An 1890s horn hat rack from a Montana hotel holds a combination of vintage and contemporary cowboy hats in the entrance hall. "When our guests need them," Carol Gardner says, "they can just grab a hat and a pair of boots. I think we've got almost every size."



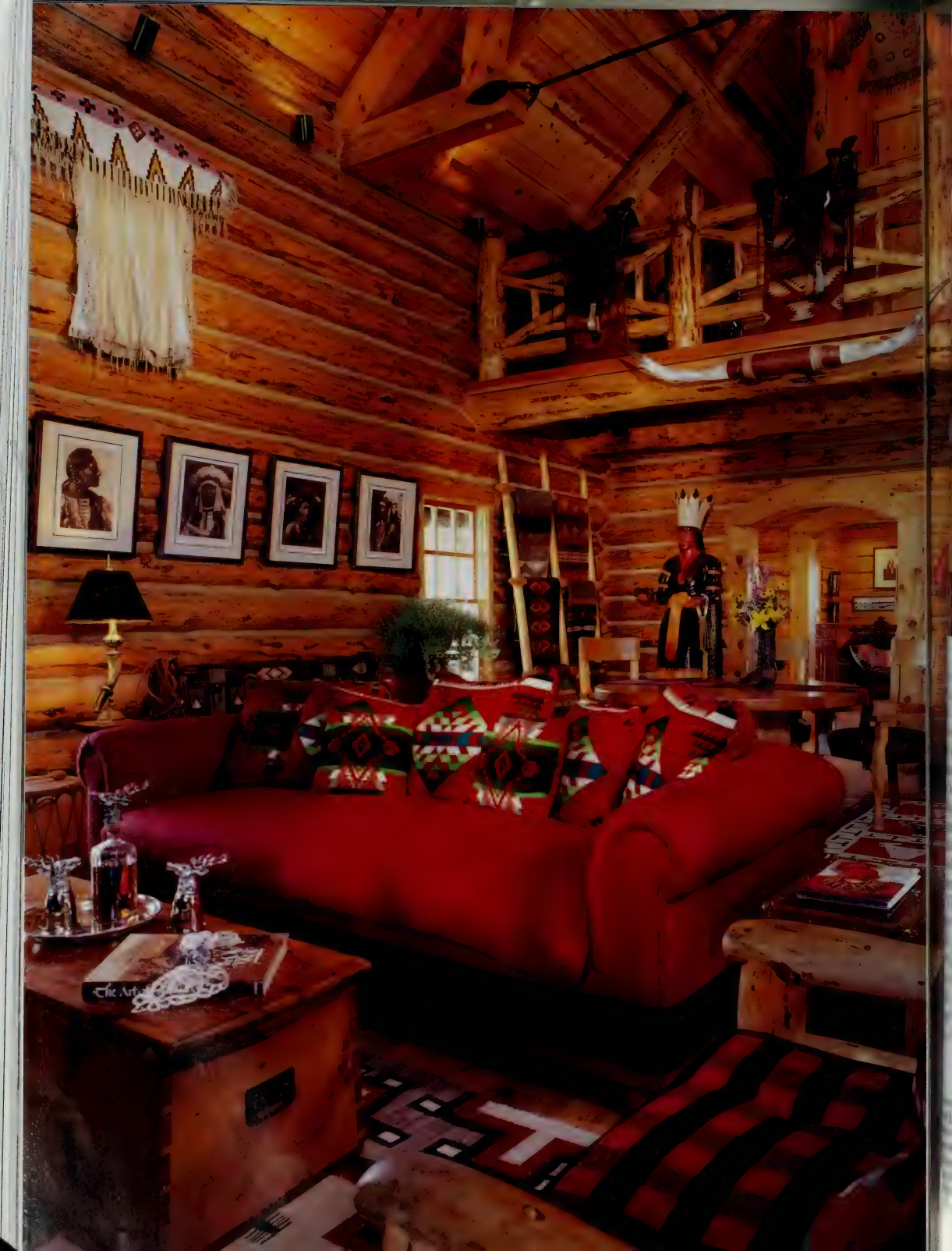
Text by Donna Pizzi
Photography by Philip Clayton-Thompson

There's a spot in central Oregon where the Little Deschutes River runs clear and strong, cutting across an open meadow embraced by the snowcapped Cascades. In 1892 the adventurer William Plutarch Vandevert, a member of Texas and Arizona's infamous Hashknife Outfit and son of two of Oregon's first settlers, Jackson and Grace Clark Vandevert, built a log house on the site that he called the Old Homestead. "William P." had first seen this land in 1870 as a boy of seventeen, while working with a survey crew, and vowed to return someday. Twenty-two years later he kept his word when he moved his wife, Sadie, a schoolteacher he'd met in Texas, and their seven children to Oregon.

Nearly a century later, Carol and Jim Gardner were drawn to the site in a manner as fateful as Vandevert's had been. In 1988 Carol Gardner stumbled across an ad for the ranch in *Oregon Business*.

"There was a photo of the log house but no mention of a river on the property," recalls Carol, an art director and author of the pop Americana book *Bumpersticker Wisdom*. "It just read 'Beautiful three-hundred-and-twenty-acre ranch for sale adjacent to Sunriver. Scene of several John Wayne movies.'"

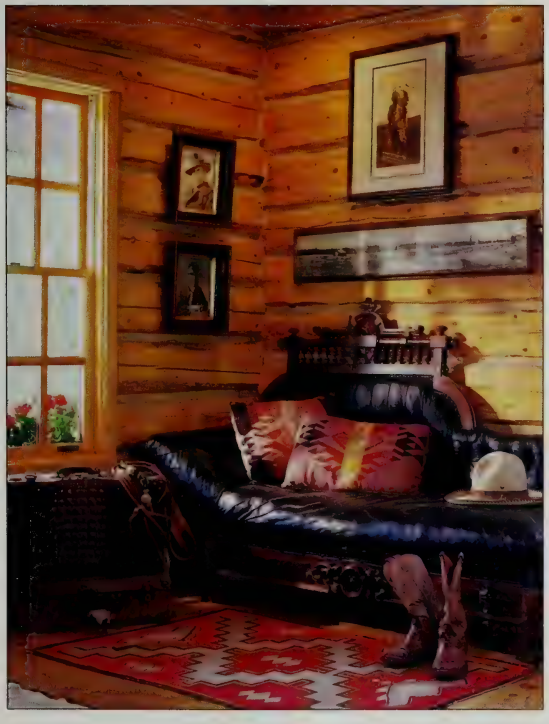
Coincidentally, Jim Gard-





ner, formerly the president of Lewis and Clark College and Law School and now president of an investment and development firm, was planning a recreational trip to Sunriver that weekend. What he saw when he arrived was a dusty old road leading to the homestead the Vandeverts had abandoned during the 1950s.

"I knew it had been a stage stop and a guide center," he says, "but when I stepped into the house, it was like walking into another century. At that time I didn't realize the depth or the magnitude of the house's history, but I could feel the patina of it."



OPPOSITE: In the great room, Edward J. Curtis photographs hang below a beaded dress from the Yakima tribe. Other artifacts include Navajo rugs, antique saddles and a circa 1940s slot machine. "We used Pendleton blankets to make the sofa's pillows," Carol Gardner says.

ABOVE: "The kitchen had been an addition to the original house, so we had the leeway to put in a bay window," notes Jim Gardner. LEFT: Photos of the ranch's founders, William P. and Sadie Vandevert, and a late-19th-century leather daybed lend period authenticity to the study.

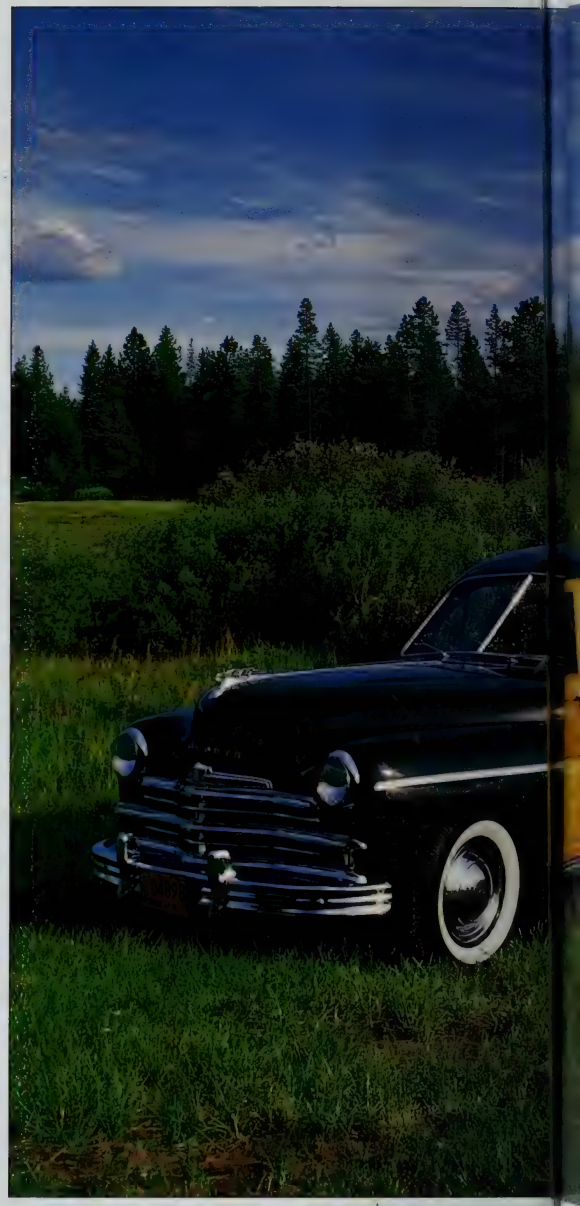
That first glimpse prompted the Gardners to buy the ranch, and it launched Jim on a long research project that resulted in his book, *I Spied a Young Cowboy: The Vandevert Family and the Settlement of the West*. His findings also informed the couple's yearlong restoration of the property.

"There were really three separate log structures under one roof," says Jim Gardner. "Apparently they didn't know how to join the ends of the logs, so when they wanted to add a new room they just added a new four-

"STEPPING INTO THE HOUSE," SAYS JIM GARDNER, "WAS LIKE WALKING INTO ANOTHER CENTURY."



ABOVE: A circa 1880 desk and campaign chair found at antiques shops in Portland join a telescope from World War I and antique binoculars in the master bedroom. "They're great for watching wildlife," Jim Gardner says. "We can see deer, otters, coyotes and all kinds of birds."



BELOW: Chief, one of the couple's seven paint quarter horses, grazes against the backdrop of Mount Bachelor in a meadow adjacent to the house. "We hook up the electric toy horse in the barn for kids," says Carol Gardner. "It runs on coins, so we call it our other 'quarter' horse."



walled log house and put a roof over it." The Vandeverts first constructed the one-room house that is now the study, then the great room, followed by the kitchen in the rear and bedrooms upstairs. "The logs were there and the mud chinking," he says, "but the timbers were loose, the floors creaked and the house was about to collapse."

Before work could begin, however, there was a major decision to be made. The Old Homestead had been built on a floodplain, without a foundation, so the Gardners had to either move it to a new location farther up the meadow—something



county officials suggested at the time—or raise it above flood level. "It would have been ahistorical to move it," Jim says, "and we weren't comfortable with that."

The decision to respect history meant first numbering the logs, then dismantling them one by one. Next they created a raised foundation and began building on it with the old logs. "We got up about chest high before we realized that it just wouldn't work," Jim recalls. "The logs were too rotten." The couple asked log craftsman Ed Adams to replace the old wood with indigenous lodgepole pine stained to achieve the weathered look of the original logs.

"It doesn't vary an inch from where it was before," Jim says of the new structure. "Nor did we redesign it. History delivered the design to us."

The only non-Oregonian craftsman to work on the project was Russ Maugins,

continued on page 254

The Gardners' 1949 Plymouth station wagon is parked near a circa 1910 bridge abutment on the bank of the Little Deschutes River. "The Vandeverts always held big Fourth of July parties here," says Jim Gardner. "Now it's our favorite place to swim, fish, canoe and have picnics."



ON THE WATERFRONT

OCEAN VIEWS AND AMERICANA FOR A HOUSE ON LONG ISLAND SOUND

Interior Design by Elissa Cullman of Cullman & Kravis/Text by Steven M. L. Aronson/Photography by Durston Saylor



"To me, a country house is a state of mind," says Elissa Cullman, who emphasized informality in a weekend retreat on Long Island Sound with a mixture of "American folk art and high-country pieces." OPPOSITE: Among the nautical references is a ship's figurehead, seen from the entrance hall.

"The waterfront views add a lot to the personality of the house," says Cullman. ABOVE: Opening onto the sunroom, the entrance hall looks out to the Sound. Sofa fabric, Clarence House; Bennison chair and ottoman fabric; Brunschwig & Fils pillow fabric; Elizabeth Eakins rugs.

We'd been looking for ten years and never found anything that your heart just beats double when you see it," the wife recounts. The couple already had an adobe house in Santa Fe and a sprawling Fifth Avenue apartment but no "great weekend place" near Manhattan that they could easily slip away to all year round. "And then we saw *this*—the drama of all the water, and the house itself so unpredictable, so refreshingly unpretentious."

Built in the 1920s in the Dutch Colonial Revival style, the shingled structure does indeed weigh in on a very human scale, from the size of its rooms to the height of its ceilings and the width of its passageways. And the setting is certainly singular: two and a half acres—garlanded with salty drifts of seaweed—directly on Long Island Sound. Because the house is high to the water, it enjoys commanding views even from the first floor. "I can gaze out to sea for miles—right across to the Hamptons," the wife marvels. "It's an endlessly changing ocean. We occasionally get waves kicking right up to the house—in a nor'easter it's positively Heathcliffish."

Since the couple's Manhattan apartment is filled with contemporary art, and their Santa Fe place with Native American art and artifacts, their game plan for this house was to assemble American historical furnishings and classic folk art. To that end they re-





"WE COULDN'T PUT A BOAT IN BACK OF THE HOUSE BECAUSE OF THE TIDES, SO WE PUT MANY *IN* THE HOUSE."

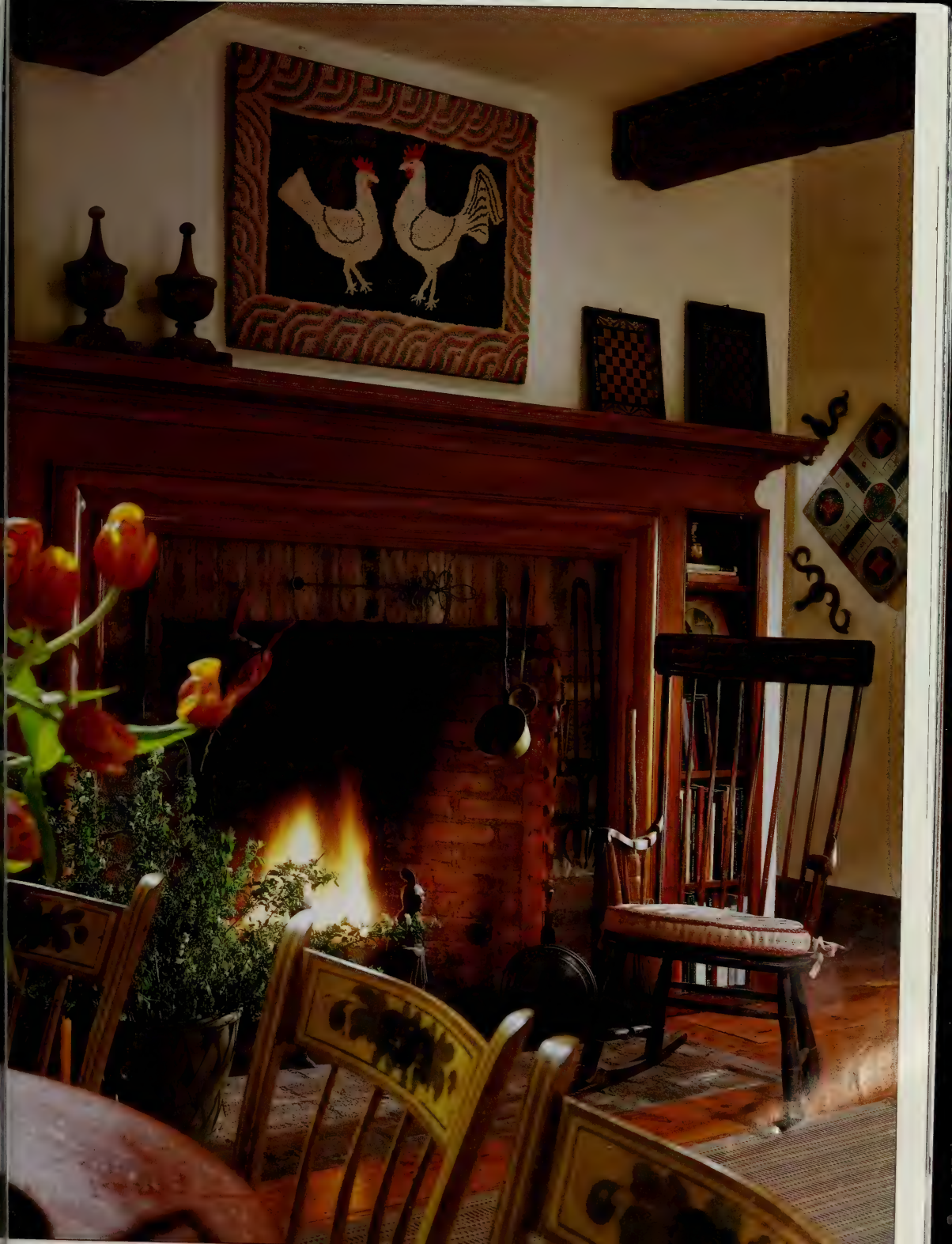
"The folk art vocabulary encompasses many things: Game boards, weathervanes and trade signs can all be used to adorn walls." OPPOSITE: Chessboards are displayed on the mantel in the breakfast room. Patterson, Flynn, Martin & Manges rug; Brunschwig & Fils cushion fabric.



PRECEDING PAGES: Cullman used muted shades and subdued patterns in the living room, as throughout. "The clients wanted a very serene, tranquil environment," she says. Elizabeth Eakins rug. ABOVE: A white palette in the dining room "gives the space a more formal look."

paired straight to Elissa Cullman of the New York design firm of Cullman & Kravis, with its well-known strength in Americana. "I was so impressed with Ellie's knowledge of the various periods of American design that I asked her to put together a hundred-book bibliography for me so I could train my own eye as a collector," confides the wife, a published poet and onetime modern dancer who, along with her merchant-banker husband, is also a dedicated philanthropist. "Ellie and I chose everything together —everything that represented fineness and classicism of its type, whether a weathervane, watercolor, game board or decoy." Cullman adds, "We always tried to be first in line for all the big antiques shows—New Hampshire, Hartford, New Haven, Wilton, New York, Philadelphia . . . We worked our way down the eastern seaboard. Our motto was, 'Never rest until the good is better and the better is best.'"

For the front hall, a hand-hooked wool rug in the folk style was commissioned from noted carpet designer Elizabeth Eakins (her handiwork can be found on the floors of the living room, dining room, sunroom and master bedroom as well). "Its series of circles reminds me of Sonia Delaunay's geometric patterns," the wife remarks, "so you could say the rug married my love



BELOW: On the landing, a 19th-century hutch, filled with ceramics made by Pennsylvania potters in the mid-19th century, is paired with an 1847 portrait of a young boy. "I didn't take a historical approach to the design," Cullman says. "I wanted the rooms to be very alive."



of modern art with my new fascination with folk." From the top of a blanket chest painted a wonderful American teal blue, a stately copper horse-and-rider weathervane, one of the wonders of the collection, authoritatively points the way to the living room.

The wife, whose love of animals extends naturally to images of animals, has turned the room into her own peaceable kingdom. Two cocky cast-iron rooster weathervanes were elevated to the top of the best piece of furniture, a high-style William and Mary highboy. Delft cows browse on the mantel; a tobacco cutter takes the form of an iron-and-wood prancing horse; and through the windows a cast-iron standing doe can be seen weathering (indeed, summering) on the lawn, its presence questioned only by the clients' five long-haired dachshunds.

Another overriding theme in the collection is the sea. "We couldn't put a boat in back of the house because of the tides, so we put many *in* the house," the wife laughs. A circa 1888 marine oil by Antonio Jacobsen was positioned above the living room mantel so the ship it de-

continued on page 252

OPPOSITE: Architects Anne Fairfax and Richard Sammons, who restored the residence, redesigned the sitting room off the master bedroom, where the wife, a poet, writes. Bennison swag and ottoman fabrics; Manuel Canovas love seat fabric; Elizabeth Eakins rug.

FOLLOWING PAGE: In the sunroom, the Native American hunter weathervane, the New England drop-leaf tiger-maple table and the pair of painted Pennsylvania side chairs are all 19th century. Plaid fabric from Brunschwig & Fils.





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continued from page 159

years' time will be covered with wild roses; all season long, their blossoms will tether the house to the earth upon which it is built.

It is among the remarkable consequences of Gund's design that the house functions as if it were truly a village: Its occupants are continuously passing from outside to inside and again outside with a freedom of movement that one doesn't feel in a conventional house of boxy rooms and inner hallways. A similar sense of freedom is notable in the landscaping of the property, which appears to be much as nature molded it over the centuries but is, in fact, a series of cunningly contrived inventions, made possible by feats of undetectable bulldozing. On the seaward side of the bluff, a path to a stretch of sandy beach; on the landward side, a level lawn that reaches for a hundred feet or so to a scrim of pines, through which one strolls out onto the empty moors. Close to this scrim is a circular sunken garden, filled with flowers and bearing at its central point a sculpture by Martin Puryear in the form of a cone-shaped cage, perhaps the habitation of leprechauns.

As for what is usually the biggest, bulkiest and most objectionable of objects in a given landscape—a tennis court—Gund has taken care to render his court almost invisible by sinking it well below the level of the adjacent wooded terrain. One can hear tennis being played at the Gunds' without being obliged to watch it. That is how things often are on Nantucket: What elsewhere might be thought eccentric is here contentedly the norm. The architect Thomas Hastings said once, "Style is the problem solved." Gund has solved so many problems in the course of designing his make-believe village that one wonders what to call his style. Maybe Gundic will do. □

> These beams seem to miss each other playfully as they pass, like gulls in flight.

COLORADO CRAFTSMAN

continued from page 166

Uhl. A collection of nineteenth-century American art peppers the walls, which are largely covered in burlap. "Burlap wears well and is very forgiving," says London. "Put a hole in the wall anywhere and you'll never see it."

When the designers and their clients started buying rugs, "I began to understand their taste," says London. "They loved flamboyant, warm, interesting-looking patterns." Also prominent is an array of antique chandeliers and light fixtures, such as the amber Tiffany turtleback lamp hanging over the dining table and the forest-green Tiffany student's lamp atop the Art Nouveau partners desk in the master suite.

"The master suite was the hardest room in the house to do, because I wanted it to be the most special," says London, who based her design for the bed, which has a mother-of-pearl inlay, on a Majorelle piece. From their sunken bath and sauna/shower the couple can look out onto Mount Hayden. The dual washbasins are lighted by four Déco-style cream-and-cobalt glass sconces that the wife imagines once hung "in an old movie theater."

In the end, even the designers grew attached to the house. "I'm crazy about it and about her," admits London. "I've never worked so hard for anybody in my life. In fact, I was so totally involved that, after we installed everything, I had to take two months off for good behavior because I was wiped out."

> "Trying to combine cutting horses, Arts and Crafts and Art Nouveau was very interesting."

"Doing this gave me more confidence," says the wife. "My mother has great style and taste, and I always felt I had it in me. It was such a liberation." Not to mention a relief to her husband. "The house ended up having elegance and sophistication on the one hand, while on the other, we maintained a mountain house," the wife says. "It's one thing to decorate a place, but quite another to do it and make sure you're comfortable in your own home." □

FARM AND FUNCTION

continued from page 187

that is both corridor and anchor. The round room is an obvious allusion to the silo and its short counterpart, the small gazebo; the other rooms recall the basic forms of the farmhouse—but the connection is never literal. Tigerman manages, through shapes and details, to make certain that we know this is his architecture and his alone.

What makes the addition graceful and for all its size completely deferential to the farmhouse is both its horizontality and the precision of its siting. The long, stretched-out structure, which sits atop wood pillars, wends its way around large trees, and the rolling acreage slopes downward beneath it.

"It's not every architect who gets to do a seventy-foot room in a small house," Tigerman says of the gallery. The unusual room is one of his finest interior spaces ever: For someone whose work has occasionally pushed whimsy to the point of shrillness, it is soft and lyrical. At once majestic and intimate, it feels poised somewhere between inside and outside.

The great triumph of the property, however, is a cluster of structures Tigerman has erected at some distance from the house, on a spit of land that divides two ponds, one natural and one man-made. It is a summer retreat, a little complex of screened pavilions. Tigerman has taken an ordinary program (boathouse, picnic and conversation areas) and rendered it in a classical assemblage, a group of tiny, symmetrically arranged temples of screen and wood. The detailing matches the X-bracing used in the silo gazebos, but here the mood is less fanciful. These exquisite pavilions are paeans to the history of architecture and to this farm in particular, sitting quietly on the land while exhibiting all the dignity of timeless design.

Not since the pavilion Philip Johnson added in 1962 to his Glass House in New Canaan, Connecticut, has a modest structure set at the edge of a rural pond possessed as much architectural gravity. Yet where Johnson's pavilion was always somewhat self-important and lacking in irony, Tigerman's is mellow and humane. It is an abstracted ghost of a village, startlingly light, utterly unself-conscious and full of presence. Here, all the wit of follies and all the substance of real architecture come together. □

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121-122•Stickley, Inc. Since 1900, Stickley has been handcrafting American's finest solid wood furniture. Full color catalogs are available for $10 each. Please specify Mission Collection (#121) or Traditional Collection (#122). $10

123•Summer Hill Ltd. A unique line of furniture, fabrics and wallcoverings made to last from generation to generation. Timeless yet fresh, the designs are created by Rela Gleason. Catalog, $55.

124•Walters Wicker. Our sketchbook fold-out brochure is a line drawing brochure illustrating various designs of furniture in wicker, rattan and leather.

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134-135 • Brasstech. Free 4-page brochure illustrating lavatory faucets. 100-page catalog shows all items in line including tub and shower sets. List prices included in catalog. Brochure (#134); catalog, $10 (#135)
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138 • DACOR Epicure Appliances. Commercial-style dual fuel ranges offer superior performance with many features and benefits not found on other ranges, including an infrared gas broiler in a "Pure Convection"™ self-cleaning electric oven with extra-large capacity
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continued from page 201

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continued from page 201

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continued from page 227

sign and installation and would do all the interior decoration themselves, so it might be expected that conflicts would ensue with their architect and builders, but none did. "There were a few false starts," says Stuart Feld. "The first plan was so aggressively postmodern that we couldn't deal with it. And it would have dated." But, says Sue Feld, "Michael was agreeable about implementing our ideas and came up with all sorts of wonderful solutions without being asked. The house is very manageable. It works especially well in winter, when we can close off parts of it. We don't have to go into the guest wing unless we want to."

In general, the Felds also asked that the alterations retain and continue the spirit of the Arts and Crafts period introduced during the 1937–38 remodeling, because most of the original eighteenth-century building had vanished. But strengthening the linkages to the Arts and Crafts became an even more distinct possibility when, before construction, the Felds were forced to broaden its scope. The never very sturdy walls of their sitting room, which had started life as a greenhouse, collapsed, and the entire area had to be torn down and rebuilt. "We wanted a glass-roofed sunroom," says Sue Feld. "We love the Wright living room from the Little House in the Metropolitan Museum of Art, but we didn't want a copy of that, so we asked Michael to give us a contemporary translation of the feeling and space."

To create the sunroom and guest wing, the rocky outcroppings on that part of the property had to be blasted; the stones were saved and incorporated into the immense chimney and fireplace, a staple of classic Prairie style interiors. The room is accented by such quintessential American Arts and Crafts pieces as Stickley tables and chairs, Teco pottery and metalwork by master coppersmith Dirk Van Erp.

Otherwise, the house's interiors are firmly heterogeneous, a mix of traditional and contemporary furniture and wall-coverings with American, English and French antiques and art. "This house gave us an opportunity to be eclectic," says Stuart Feld. "Some of these things are really good of their kind, but a lot of the furniture is just stuff. In contrast with our place in New York City, where we put together a representative but controlled collection, here it's a setting in which we have whatever appeals to us and where we can try out ideas." What has appealed to the Felds ranges from Pre-Raphaelite watercolors and a Danish still-life painting to the American art with which the couple is so widely identified.

"I always say I have one of everything in this house," quips Sue Feld, but her remark rings true from the moment a visitor walks into the entrance hall. "We needed a front door and entrance," Stuart Feld continues, "and since the house had lost its sense of antiquity, we thought we would restore a little of it by adding a small room faced in beams and siding from an old barn." The passageway from the front door to the other rooms, formerly a warren of closets, is now set off by a French chest of drawers, Chinese porcelain and Mexican tile floors.

Construction began in March 1987. The enlarged house and its upgraded grounds would not be completed until August 1988, and during that time the Felds packed up the art and furniture they already had and started assembling whatever else they needed. For the couple, this was life as usual, because, as active collectors, they are never not on the prowl. Says Sue Feld, "Both of us are always running around with an object in our hands, saying, 'Where should it go?' " But what about the intersection of taste —who chooses that object? "Our tastes are so melded by now," Stuart Feld says. "When we go to a gallery or a museum, we often play a game. After we leave, we ask each other, 'If you could take home one thing from a show, what would it be?' and it's usually the same thing."

This is not necessarily an idle query. As Sue Feld notes, "We're still furnishing. There's not a year that we don't add something." "What's left to do is a matter of upgrading, a chair or two," Stuart Feld says, but his wife contradicts that. "I don't think a home is ever finished," she says. "If it's finished, you're finished." □

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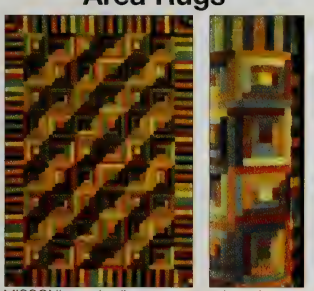
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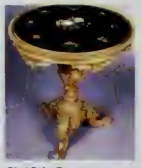
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9) Art-Deco Gilt-Bronze & Alabaster Figural Nine Light Chandelier. H:41" D:41"



10) 19th Century Italian Carrara Marble Figure of a Lady with Putti. H:35"



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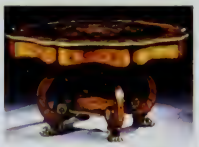
22) An Italian 19th Century Carved Carrara Marble Sculpture of "EVE" on pedestal. By Scipio Tadolini, 1873. H:72"



17) Italian Marble Group of "THE LECTURE" SIGNED D. ZOI, Firenze. H"54"



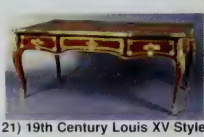
18) Louis XVI Style Giltwood Carved Oval Center Table with marble top. H:31" W"48"



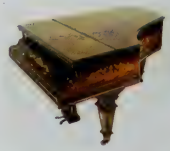
19) Palatial Italian 19th Century Gilt-Bronze Rosewood Marquetry Octagonal Center Table. H:32" W:59"



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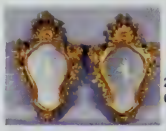
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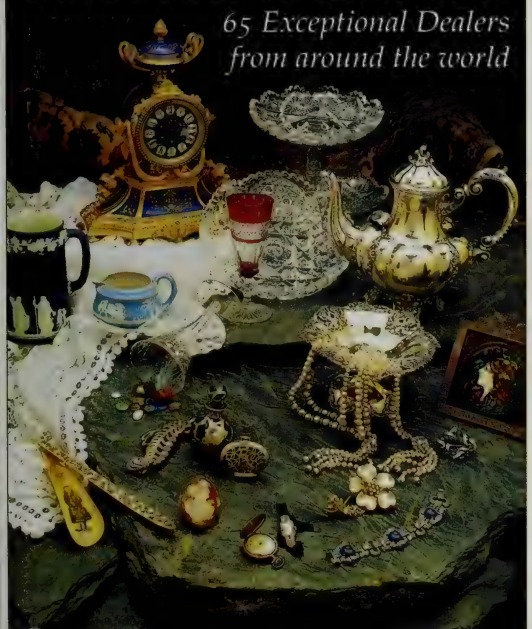
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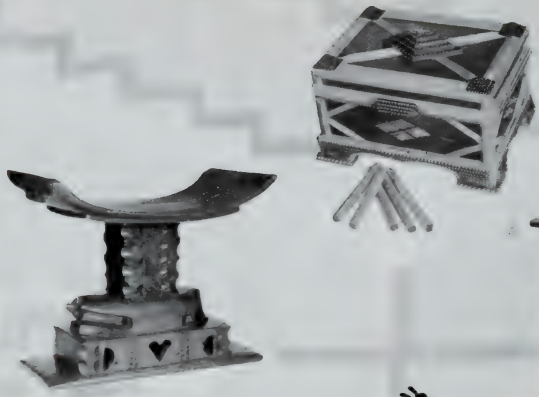
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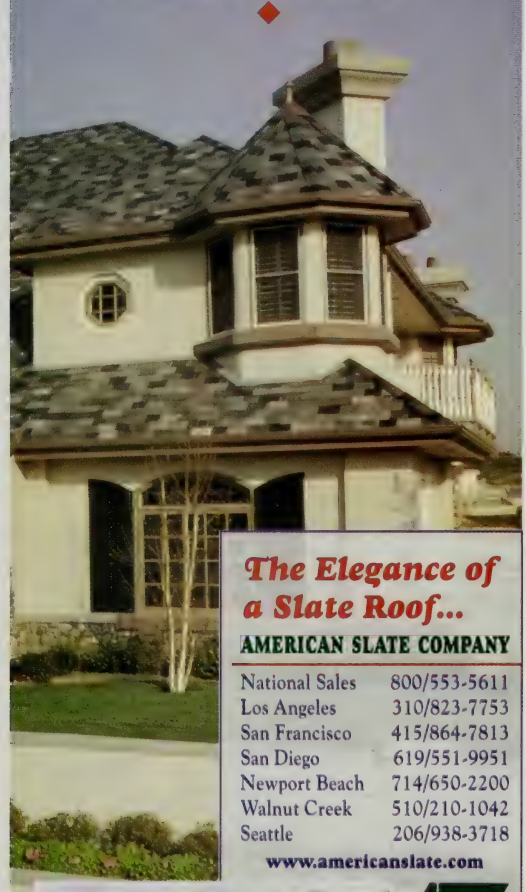
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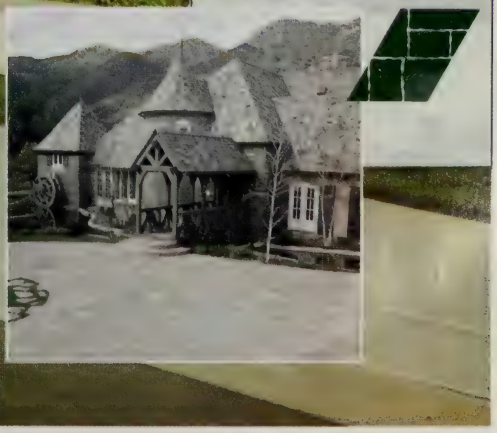


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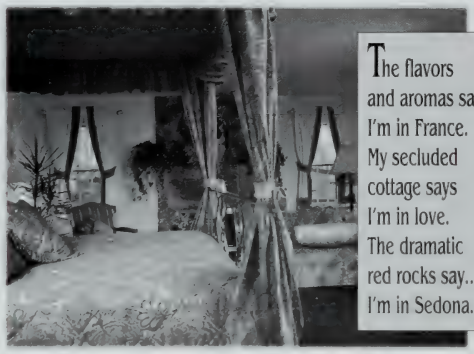
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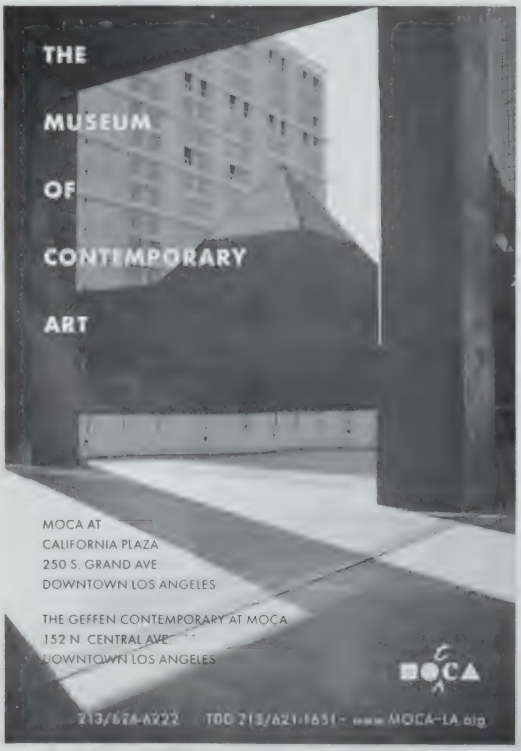
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continued from page 219

details seem unrehearsed, as if they had been concocted by mere chance and rigged during construction. The whole composition—"villagescape" is the neologism Yaw uses to describe it—suggests structures built over time, not necessarily by the same hand, and pushed together primarily by the vagaries of communal life.

But the unstudied appearance that seems an accidental massing of forms is a result of Yaw's very deliberate orchestration of solids and voids. "In an Italian hilltop village," the architect notes, "it's the open spaces, those between the buildings, that count. They give evidence of a highly thoughtful approach to planning in that they have to respond directly to the conditions of the site."

Inside, a large living room is dominated by a proportionally large fireplace and surrounded by windows and an expansive view of the range beyond. This is the interior equivalent of the piazza, the center of the household: The kitchen/dining area departs from it like a cavernous street.

The living room, along with most of the other spaces, is marked by invention and allusion. It is anchored to a tree—a large log column, in fact—from which a

The details seem unrehearsed, concocted by mere chance.

web of strut braces extends. Reached by a stone stair near the entrance, the second-floor gallery overlooking the living room weaves in and out of the branches, tree house style.

Many of the rooms have outdoor balconies and terraces, which allow an easy orientation, a constant sense of where one is in relation to the other parts of the structure. In graduate school at Columbia University, Yaw studied under Romaldo Giurgola, who had in turn been a student of Louis Kahn's. Following the tradition established by both architects—of designing exquisitely situated buildings—Larry Yaw has woven this house around the activities of a family as well as steadfastly into the Colorado countryside. □

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continued from page 240

picts would be facing the Sound and engaging it—as if it were set to sail right out the window and over the bounding main. One of her favorite objects, which she treasures for its "quality of fantasy," is a fireboard with an abstract design—an urn of flowers wildly overscaled for the landscape in which it sits. The client, Cullman goes on to explain, was eager to "get into the idiosyncratic side of the folk art aesthetic" and was therefore open to pictures that were "a little bit challenging." Meet baby Mary C. Weir, who, in her anonymous 1839 portrait, looks decidedly wooden and prematurely adult. Says the client, proprietarily: "She's such a little old lady for such a little girl."

"In doing a folk art interior you run into a problem," advises Allison Schrank, a Cullman & Kravis senior design associate, "because there simply didn't exist such a thing as a coffee table. We used a lot of blanket or dower chests instead." As for sofas, the wife's first inclination was to have period settees. "Those Pilgrim ladies sat very straight," she says. "Then I thought, But I'm not a Pilgrim lady. I wanted the room to work in terms of being comfortable and inviting as well as beautiful." The sofas she settled on, with their high-scrolled backs and scaled-down arms, are signature Cullman & Kravis designs, perfected by the firm's late partner, Hedi Kravis.

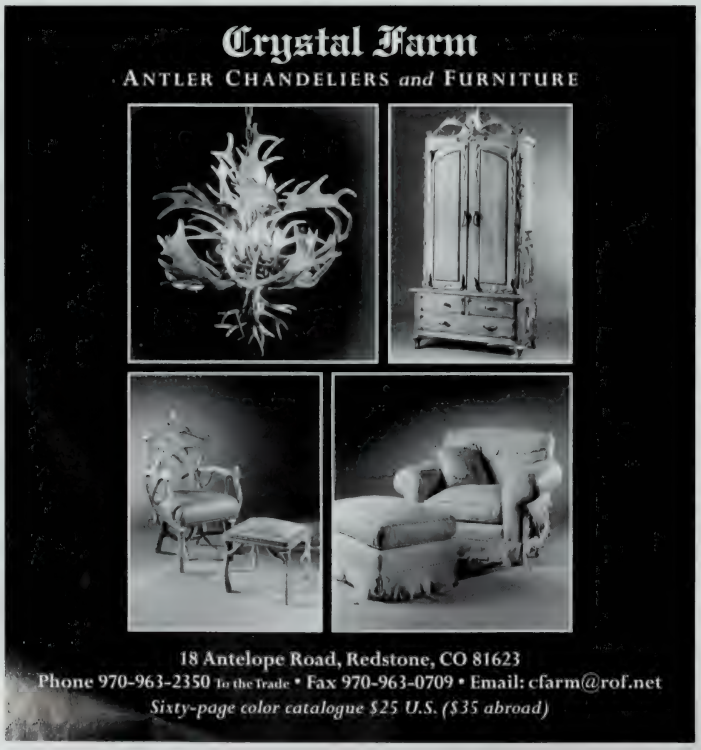
In the sunroom, a peacock weathervane rusted to mustard struts its showy stuff before a weathervane of a prancing horse. The solution to the coffee table problem here was two game boards mounted to the top of an antique-pine table. Cullman brought in the architectural design team of Anne Fairfax and Richard Sammons to reorganize the bizarre fenestration and to install an antique-pine floor and a beaded-board ceiling to give the sunroom (with its two-hundred-and-seventy-degree water views the most frequented room in the house) the feeling of an old-fashioned summer porch.

The nineteenth-century English table in the semiformal dining room is one of the few pieces of furniture in this house of unabashed Americana that is not American. On the walls are a pair of rare miniature barber poles, two beguiling nineteenth-century theorem pictures (still lifes of baskets of fruit), a nautical hooked rug and an intensely colored oil of Niagara Falls, discovered in the bowels of a Connecticut dealer's cobweb-blanketed barn.

The lounge-in kitchen, featuring exposed antique-pine ceiling beams, wide-plank antique-pine floors, a nineteenth-century New England hutch table and thumb-back Windsor side chairs, is the hearth and heart of the house—warm in winter (witness the colossal Colonial fireplace) and stone cool in summer. A collection of vibrantly painted nineteenth-century game boards is mounted over a capacious Cullman & Kravis sofa. Above the main staircase hangs a unique nineteenth-century quilt of stylized birds, trees, flowers, urns and stars that sums up, as it were, all the classic folk motifs in the house. A boldly carved Pennsylvania tiger-maple clock waits patiently on the first landing: a piece that in every sense passes the test of time.

The crisp master bedroom is sage and white, with accents of barn red and ocher. All these colors are echoed in the polychrome creamware on the 1784 pine mantel. The walls—glazed celadon, with a stenciled thistle motif under the cornice—breathe genealogy, hung as they are with Frakturs (family records, especially birth and baptismal certificates, painstakingly made by eighteenth- and nineteenth-century German immigrants in Pennsylvania). Yet another element of Americana—late-nineteenth-century faux bamboo—was introduced by way of a rocker and a couple of side chairs.

In the case of this well-favored house, the vistas within are as satisfying as the vistas without. "That's the way we need to surround ourselves," says the wife. "With warmth and vitality—and perfection. We breathe more deeply and move more gently in this house, and even our guests have caught the moment up here." □



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continued from page 233

whom the Gardners hired out of retirement to do the ironwork. Best known for his work on Mount Hood's Timberline Lodge, a signature 1930s WPA project, Maugins created numerous elements, including the buffalo-head knocker and bent-arrow handle on the front door.

The Gardners became so involved with the Old Homestead that they also decided to restore the cultural and intellectual aspects of pioneer life on the ranch. Here, work progressed quickly once they met Grace Vandevert McNellis, one of William P. and Sadie's grandchildren. Born at the ranch on July 4, 1929, Mrs. McNellis shared letters, photographs, diaries and artifacts with the Gardners, all of which deepened their sense of stewardship.

"After my dad, Claude Sr., built the new house in 1952," says Mrs. McNellis, "he didn't want to change anything in the Old Homestead. He wanted to walk through there and see it all just as it was—the old furniture, the trunks. In fact, I dug up all the family history from those trunks."

The voluminous materials confirmed the Old Homestead's multipurpose use. Alternately a stagecoach stop, a post office, a schoolhouse and a lodge for hunters, it was also a place to raise horses and construct bobsleds in winter. Cattle, however, were the backbone of the ranch and often the primary source of the family's income.

"When they migrated from the Midwest, the Vandeverts thought they were going to Eden," says Jim. "Then, in 1851, they experienced the Clark Party Massacre, and the wilderness became very frightening to them. But by the 1890s it had become a source of great nourishment. After the turn of the century the wilderness became much more a place to be savored and appreciated through camping trips and horseback rides."

Some of the romance of that time is suggested in the diaries of McNellis's aunt, Kathryn Grace Vandevert, William P. and Sadie's sixth child. "While walking this eve, I looked at the beautiful stars, the silver, new moon and the western sky after the sun had set and thought what a sweet world," she wrote in September 1909. "Surely that scene was perfect with the cold stretch of mountains rising to meet the sky where still the last rays of a mysterious sun lingered."

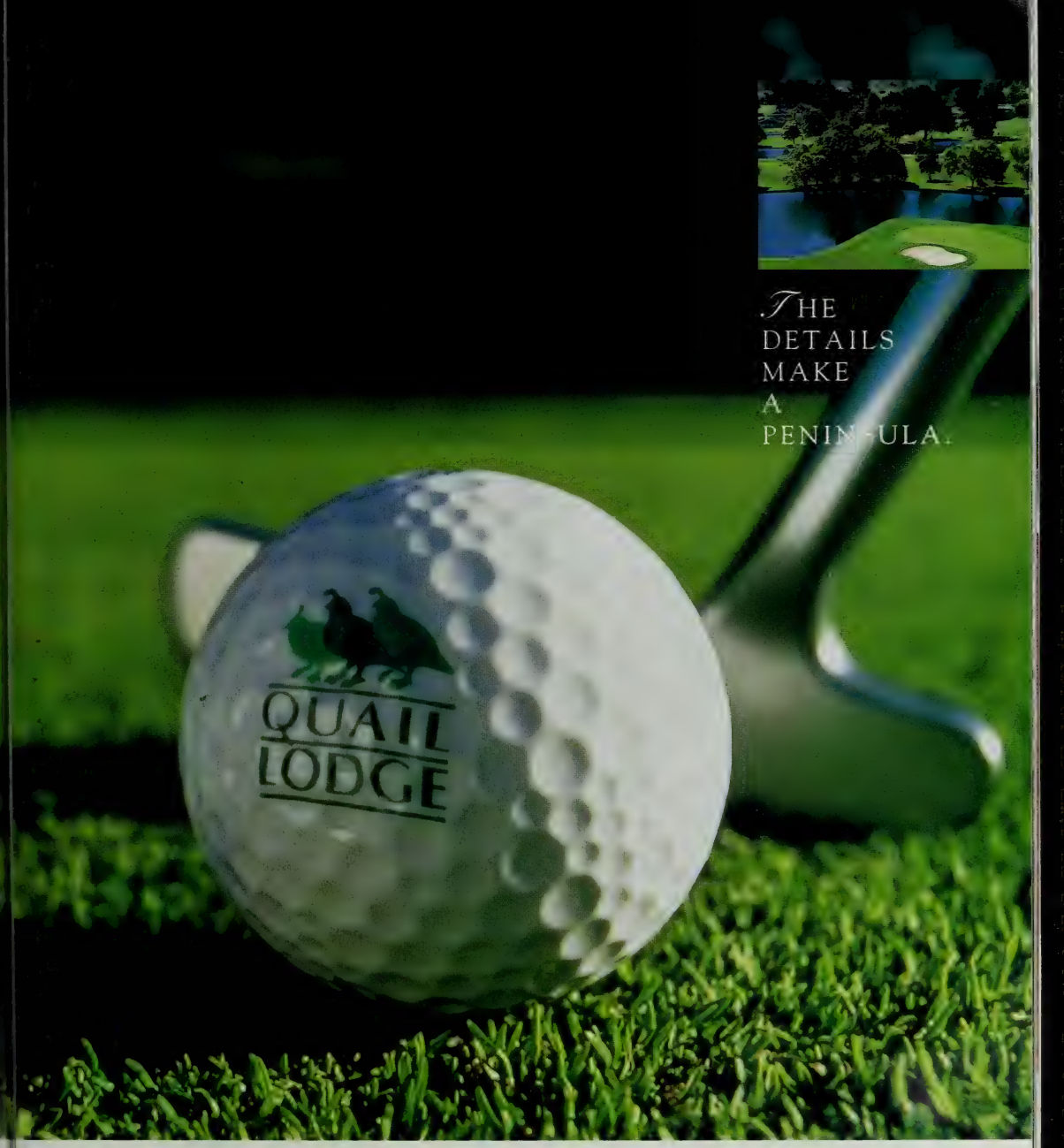
Carol and Jim Gardner drew on the family's history and photographs in decorating their new home. The mixture of nineteenth-century furnishings and western objects and art, including Pendleton blankets, Navajo rugs, Hamley chaps, George Lawrence saddles and Edward J. Curtis photographs, reflects the Vandeverts' lives and travels.

As important as restoring historical detail was recapturing the spirit of the ranch. "The Vandeverts appreciated nature," Jim says. "They picnicked, rode horses, swam, fished and canoed." Unlike their predecessors, the Gardners do not allow hunting along the wetlands, but their efforts to provide sheltered spots for young fish have brought back the river's brown and rainbow trout. Activities the Vandeverts once enjoyed are again celebrated on the ranch, such as winter sleigh rides, bonfires, ice-skating on Rainbow Lake and large Fourth of July parties.

"We didn't redesign it," says Jim Gardner of the new structure. "History delivered the design to us."

For the Gardners, however, one of the most rewarding moments at the Old Homestead occurred the day Mrs. McNellis and her brother Claude Jr. stepped onto the newly restored porch. "Seeing their grandfather's lodgepole bench, which we'd found in an old shed and restored, with William Plutarch's photograph hanging above it brought tears to their eyes," says Carol Gardner.

As Grace Vandevert McNellis puts it, "When I drive in there now, I feel like I'm coming home." □



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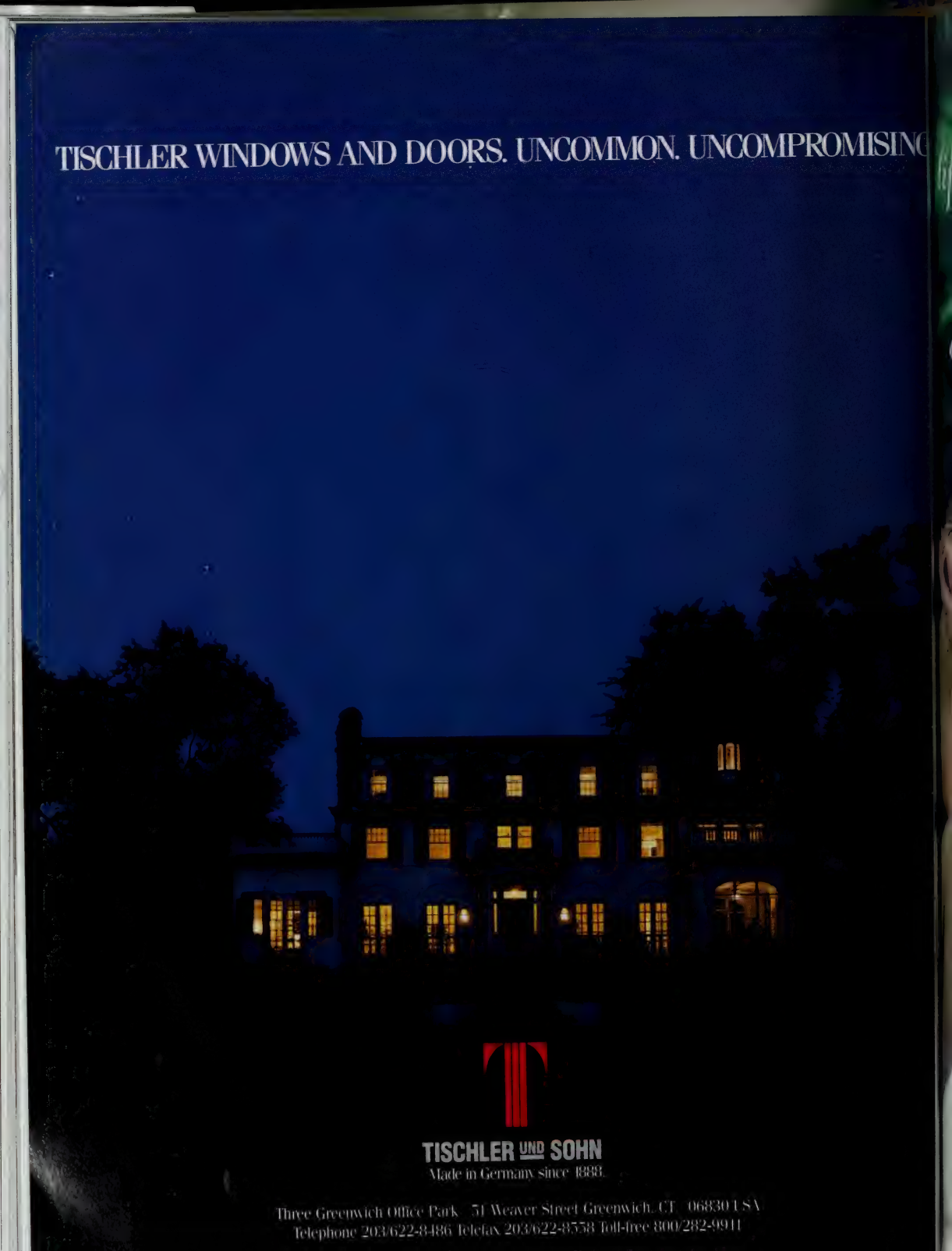
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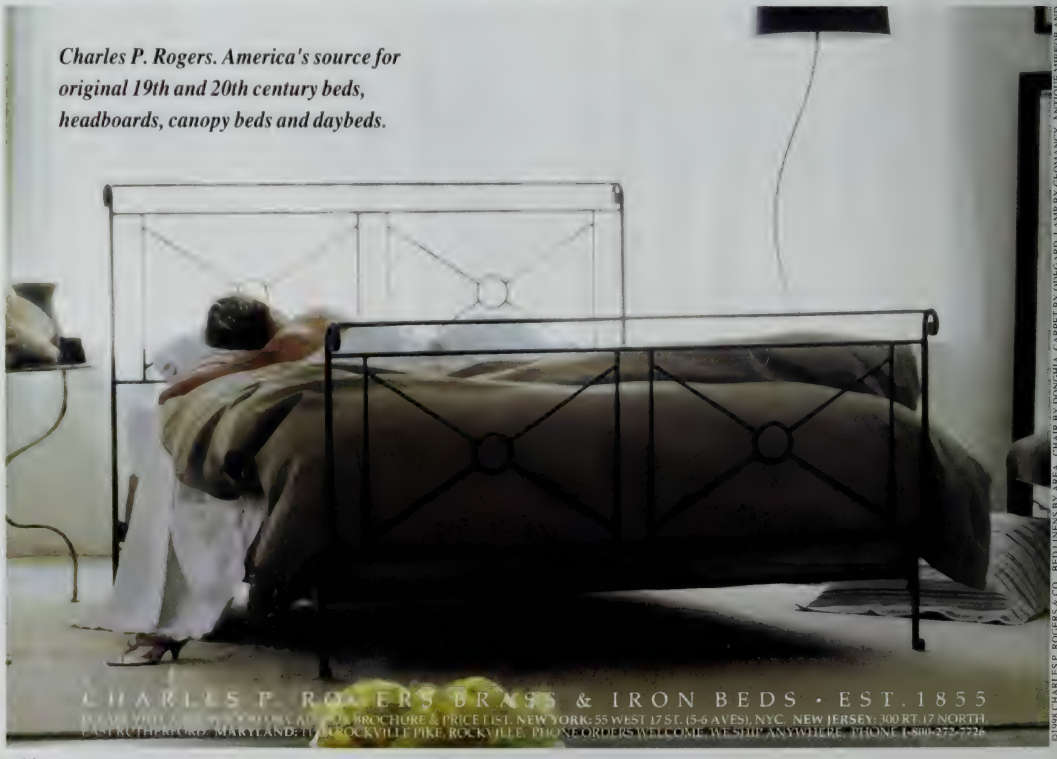






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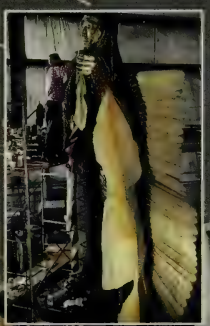


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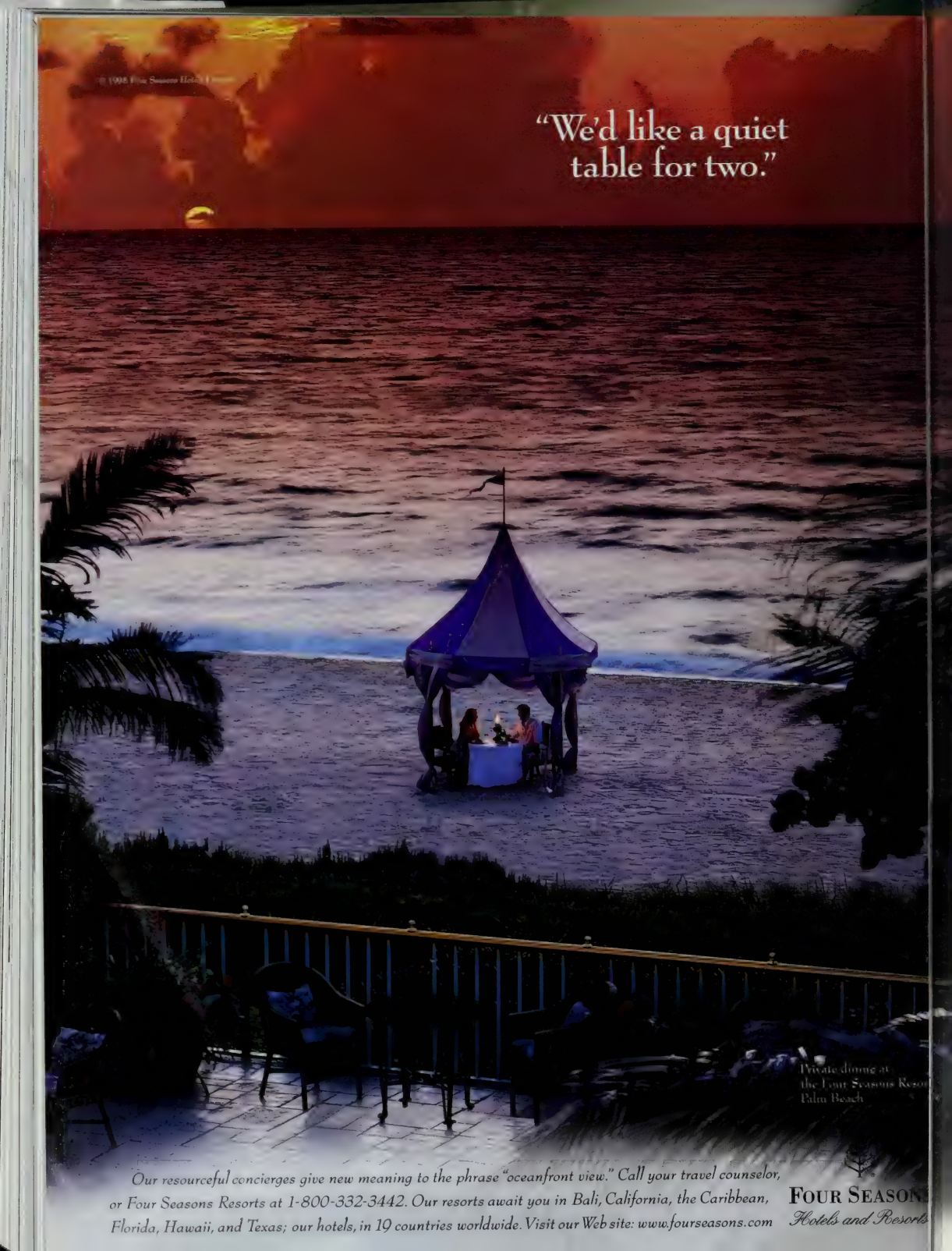
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SAM GRAY

Hilary Heminway, right, at Brunschwig & Fils in Boston

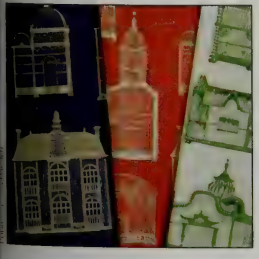
Country Life

Country Life (714/751-7948), which is represented in showrooms across the country, including Hinson & Company in New York and Los Angeles (212/688-5538 and 310/659-1400), has introduced Campagne, an array of cotton fabrics, wallcoverings and borders with images from the French countryside. *Chanteclair II* has roosters on a white background. *Ellie* is a white wallcovering with a design of green fleurs-de-lis. *Campagne* is a village scene with shops and cottages.



COURTESY COUNTRY LIFE

Country Life's *Chanteclair II* wallpaper and border, above; Carleton V's *Abiquiu*, below





COURTESY SCHUMACHER

***Cage à Oiseaux*, above left, and *Accessoire du Soir* from Schumacher**

Schumacher

Schumacher (212/415-3900) has unveiled some fabrics with a summer air. *Cage à Oiseaux* features drawings of antique birdcages in green on white, white on navy and white on tomato red; the pattern is also available as a wallcovering. *Accessoire du Soir*, a wallcovering, depicts period handbags. The Natchez Collection has designs inspired by the historic Mississippi mansions: *Arlie Bouquet* is based on a cotton floral print in red, blue and gold, and *Urns of Natchez* is a union cloth of Victorian urns in red, blue, gold and mauve.

Carleton V

Carleton V (212/308-1868) drew on an 18th-century design of stripes and flowers for a new linen, *Savannah*. One version has pink and lavender asters along a broad white stripe alternating with narrow blue and gray stripes dotted with flowers; another has yellow and pink asters on white alternating with pale green stripes. *Chiens*, a design of hunting dogs, is a traditional toile de Jouy in style and execution. *Abiquiu* is a textural pattern that comes in such color combinations as bark, brick and loden.



COURTESY CARLETON V

continued on page 256

TO *the* TRADE

REPRO MAN

There are both functional pieces and collector's items among **Craig Wright**'s latest reproductions for **Quatrain**. "The German Rococo–style commode with chinoiserie is a strong piece, the focal point of a room because



Craig Wright's chinoiserie commode

of its exaggerated form," says Wright, who found the unpainted original in Toulouse and copied the chinoiserie from another piece. "You build rooms around these furnishings," he says, pointing to an Italian Neoclassical–style cabinet. "It can be customized to hold a television and stereo equipment or to store clothing. The columns have compartments that are great for videotapes and paperbacks." This spring Wright introduced 15 new pieces, including a Regency-style mahogany-and-giltwood sofa available as a bed, chaise or window seat, a Louis XVI–style shell armchair and an Italian Neoclassical–style sundial. Quatrain, 700 N. La Cienega Blvd., Los Angeles, CA 90069, 310/652-0243, and at showrooms nationwide.



LIGHTING UP

Timothy Macdonald, **Michael Christiano** and **Juan Montoya** are among the designers talking about the Art Déco and reproduction lighting at **Jean Karajian—Collection** in New York's Interior Design Building. For years Karajian has sold Lalique, Daum and Baguès lamps, chandeliers and sconces alongside furniture by Ruhlmann, Leleu and Dominique, and he recently introduced a line of lighting crafted with the same materials used by designers in the 1920s, '30s and '40s: parchment, shagreen and alabaster. The gilt- or nickel-finished bronze sconces that make up the core of the collection have alabaster shades. Karajian has also produced floor and table lamps, one with a fluted parchment stem on an octagonal base adorned with gilt-bronze beads. Jean Karajian—Collection, 306 E. 61st St., New York, NY 10021; 212/751-6728.



Cast-bronze sconce, top, and Lalique chandelier at Jean Karajian

OUT OF AFRICA

Sally Sirkin Lewis has created Tribes, a textile collection for **J. Robert Scott** that reflects her interest in African art and dress. "There's a beautiful book called *African Landscapes* that I used in designing the fabrics," says Lewis. Among her chenilles, leathers, cottons, wools and linens are *Eva's Animal Kingdom*, which shows animals in black on a henna-colored velvet-and-wool background, and *Gazelle*, a coordinating ribbed cotton. Lewis embossed and waxed lambskin to create *Khomba*. For *Rhino*, she replicated the look of rhinoceros hide by using an ebony-colored deerskin. Her Agave side table resembles the plant, while stacked rings form the base of her Zulu dining table. J. Robert Scott, 8727 Melrose Ave., Los Angeles, CA 90069; 310/659-4910. □





***Eva's Animal Kingdom*, left, and Agave side table at J. Robert Scott**

Wouldn't it be wonderful.



In the trade. Photo: Paul Robinson

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